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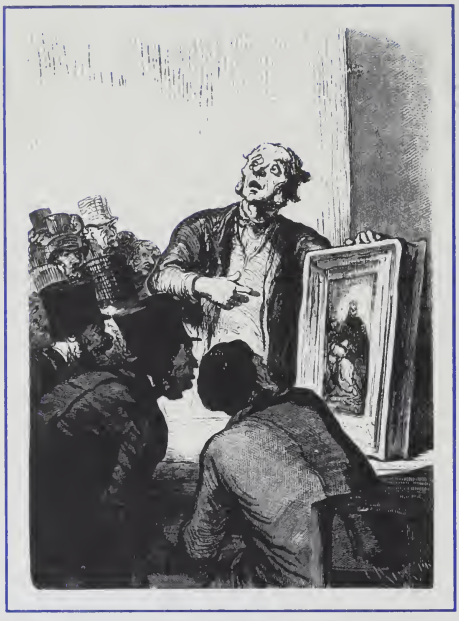

THE GETTY PROVENANCE INDEX

2 Volumes - 75—

MEMORIALS OF CHRISTIE'S.

GEORGE BELL & SONS

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THE SPECIOUS ORATOR.

WILL YOUR LADYSHIP DO ME THE HONOR TO SAY £50-000
—A MERE TRIFLE.—A BRILLIANT of the FIRST WATER
an unheard of price for such a lot, surely.

MEMORIALS OF
CHRISTIE'S

A RECORD OF ART SALES

"THE SPECIOUS ORATOR"
(*i.e.* JAMES CHRISTIE I.).

From a print by R. DIGHTON, published March 25, 1794.

MEMORIALS OF
CHRISTIE'S

A RECORD OF ART SALES
FROM 1766 TO 1896

BY

W. ROBERTS

AUTHOR OF "THE BOOKHUNTER IN LONDON," ETC.

VOL. I.

LONDON

GEORGE BELL AND SONS

1897

" Hic Liber est conglutinatus ex tam multis libris, quot unus pinguis Cocus Oves, boves, sues, grues, anseres, passeres, coquere, aut unus fumosus Calefactor centum magna hypocausta ex illis calefacere possit."

THE GETTY CENTER
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PREFACE.

THE chief difficulty experienced in the compilation of these "MEMORIALS OF CHRISTIE'S" has been, not the lack of material, but the wealth of it. To compress into two volumes the essence of many thousands of catalogues has been a task of no little difficulty, and I do not pretend to claim that every "lot" of importance is to be found mentioned within these covers. To compile a complete record of the sales at Christie's would require a lifetime of constant application, and a long series of volumes dealing with each of the many special objects which come under the hammer at Messrs. Christie, Manson and Woods'. Such a work would be of the greatest possible value, and in many respects of very considerable interest, but it naturally could not be undertaken by one upon whose time the daily press makes large demands. In the preparation of this work, I have gone through all the earlier Christie catalogues, page by page, and all the more important ones of the later issues have been carefully scanned. I think, therefore, that

these two volumes will be found to contain a fairly exhaustive *résumé* of the chief public sales which have been held at Christie's during the long period of nearly a century and a half. The task has been no light one, and if the results are commensurate with the amount of labour and time which it has involved I shall feel at all events that my work has not been in vain.

If Messrs. Christie had not been, from the very first, in the habit of preserving their priced catalogues, no such work as this could possibly have been carried into even an approximately successful issue. Even as it is, their earlier volumes of catalogues are in some instances incomplete, and a few of the first importance and interest are wanting: they were borrowed, when borrowing was not prohibited, and they have met the usual fate of borrowed books—they have never been returned. Catalogues of art, as of book sales, become after a time excessively difficult to obtain, and some are absolutely unprocurable. A few of those absent from Messrs. Christie's invaluable "file," are to be found at the British Museum, and possibly elsewhere, and I have been able to make good some "gaps" from outside sources, and from contemporary newspaper reports. Messrs. Christie have courteously given me every facility in the preparation of this work, which is not to be regarded as in any sense of an "official" nature produced under the auspices of the firm itself; and I desire here to express the deep sense of obligation I feel towards the members of the historic firm in this matter.

Without Messrs. Christie's courtesy I could not have obtained permission to reproduce the series of collotype plates with which these volumes are illustrated, and in this matter Mr. L. Hannen has actively interested himself by obtaining permission from the various possessors of the pictures and other objects of art. I am also indebted to *The Times* for a generous selection from the many brilliant articles which have appeared in its pages when any great sale has been about to take place. My friend Mr. Gleeson White has assisted me in the selection of plates and in other matters.

"Memorials of Christie's" is not in any sense a rival of the late George Redford's "Art Sales," published in two volumes in 1888, from which it differs entirely, not only in arrangement, but in the fact that it is devoted entirely to Christie's. It is not easy to decide as to the most convenient plan for such a work as this. My own preferences would have been to model it on the system adopted by M. Charles Blanc in his "Trésor de la Curiosité, tiré des Catalogues de Vente" (Paris, 1857-8), giving, in addition, some account of the collectors themselves, and relying on a very full index as the means of making it a valuable work of reference. That plan is, indeed, followed here, but with many important modifications, as one preferable to Mr. Redford's: had it been followed entirely, however, it would not have been possible to compress the information already contained in these pages into less than half-a-dozen volumes. A very consider-

able percentage of the collectors were men who may be said to have had no individuality beyond their collections, and are consequently unconsidered by the various biographical dictionaries. I have, however, given a few brief personal details where such have been accessible.

I do not think that any elaborate details as to the scope of the work are necessary, as my object has been to make the text as simple as possible. It may, nevertheless, be necessary to point out that several moderately important sales which do not appear as substantive articles will be found incorporated with other auctions. The Heugh sales, for instance, included a number of important pictures, nearly all of which have occurred subsequently in other collections, where they are duly referred to. This practice has saved much valuable space. Another point may be mentioned to prevent any possible confusion. Where two or three pictures by one artist occur in a single sale, it has not been thought necessary to repeat the artist's name : the conjunction "and," of course, indicating that the second picture is by the same artist as that immediately preceding—for example: Ruysdael, a Waterfall, 0000 guineas, and a Cascade, 0000 guineas. One of the great difficulties would have been to draw a hard and fast line as to prices. I have not attempted to draw any such line, but have mentioned objects which appeared to me to be worthy of note. Price is by no means an infallible guide as to the authenticity of a picture or its value as a work of art. Innumerable instances

have occurred in which a picture realized say £10 in the early part of the century has within recent years sold for upwards of £1,000. The tastes of collectors of works of art, as in everything else, undergo changes, and can be guided by no law of logic : in such a work as this, therefore, common sense and the absence of any kind of enthusiasm for any particular school of art are an author's most valuable attributes.

The writer of an article in the first volume of the *Library of the Fine Arts*, March, 1831, says that James Christie, the elder, first started in Wardour Street, where he opened business as a book auctioneer. "Diligent and successful in his calling, he improved his means, and removing to Spring Gardens, Charing Cross, commenced as general auctioneer, under the firm of Christie and Ansell. It was here that he experienced his first great loss, the precursor of those misfortunes to which his generous nature too frequently exposed him throughout life. He became, under particular circumstances of friendship, security for a minor of great expectations, to the amount of £20,000. The young gentlemen died just before the expiration of his minority, and Christie lost the whole sum. Happily he had many friends, amongst others, the illustrious Garrick. No sooner was this great player acquainted with Christie's loss, than he generously advanced him the loan of £10,000 which the borrower within a given period repaid ; and such was his grateful recollection of the circumstance, that when deputed by Garrick's

widow to sell part of her honoured husband's effects, Christie very feelingly related the whole affair to his auditors from the rostrum."

From the same writer we learn that of the two partners mentioned in vol. i., p. 11, Sharp was a diamond merchant in the city, and that Harper was a brother of the wife of Jack Banister, the comedian. This writer also informs us that the first James Christie was not exactly a connoisseur, but to have "had the advantage of a constant and friendly intercourse with many of the distinguished artists and connoisseurs; so much so that a certain coterie, who frequently partook of his venison and claret, were denominated Christie's Fraternity of God-Fathers, as they sometimes in the character of sponsors christened questionable graphic specimens of the genius obscure, Domenichino's, S. del Piombo's, Da Vinci's, etc."

Garrick, Richard Wilson, and Gainsborough frequently dined with Mr. Christie, and it was on such occasions that Tom Gainsborough and Davy Garrick gave loose to their crazy fancies, in their travesties of every remarkable picture that had passed the ordeal of the ivory hammer.

The first Christie acquired "a universal reputation for honour and integrity, and so boundless was his liberality that he was commonly designated the 'Princely-minded Christie.' He died honoured and respected—but certainly not rich." According to the same writer, "Young Christie"—by which distinction he was known up to the time of his death—"never cared for the auction business,"

which his father induced him, only after repeated efforts, to enter. He first entered the rostrum "in the spring of 1794, to relieve his father of the tedium of the six days' sale of the effects of J. Alexander Gresse, the artist and collector." The second James Christie was a member of the Spectacle Makers' Company, and his son George was eventually elected a member of the same fraternity.

The Christies' burial-place was at St. James's, Hampstead Road, where a runic cross now bears the names of nine members of the family. James Christie I. was an ardent Jacobite, and the names of all his children bear witness of his devotion to this cause. He first married Isabella Chapman, daughter of a Suffolk landowner; and secondly Mrs. Urquhart, widow of a Scotch wine merchant.

Two interesting relics of the founder of the firm are still in constant use at King Street, namely the fine old mahogany rostrum said to have been made by Chippendale, and the original ivory hammer which has sealed, so to speak, the fate of so many great collections. W. R.

Carlton Villa, Klea Avenue,
Clapham Common.
March, 1897.

A PICTURE SALE, CIRCA 1770.

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MEMORIALS OF CHRISTIE'S.

CHAPTER I.

JAMES CHRISTIE AND HIS SUCCESSORS.

IT is not only a curious but a very remarkable fact, that the founders of two eminent London firms should have been "drawn," at about the same time, from a source which seemed little likely to augur success. Both John Murray I. and James Christie *primus* left the Navy for the respective callings of publishing and auctioneering in London, practically within a few months of one another. They were both Scotsmen, and each seems to have possessed, in a conspicuous degree, not only a more than native share of pluck and energy, but the infinite capacity for mastering details which alone makes successful men of business. Although neither the firm of Christie nor that of Murray is the *doyen* of the trade in its respective line; yet they are rightly regarded as the heads of the two great phases of commercial enterprise.

Of James Christie's parentage and family connections very little appears to be known; and of his career up to the time when he started as an auctioneer in London, even less information has been published. He was, as we have already stated, a Scotsman, having been born at Perth in 1730; his mother was a Macdonald, his father an Englishman of good family, whilst Flora Macdonald was a near relation and intimate friend. He entered the Navy,[1] and held a commission under which he served some years as midshipman. He is said to have resigned his commission before he was twenty, owing to a romantic attachment to a lady of great beauty whom he eventually married, and on coming up to London, he became assistant to an auctioneer named Annesley, in Covent Garden. With Annesley he remained in partnership for some years, but towards the end of the year 1766[2] he started on his own account at the rooms in Pall Mall, formerly occupied by Richard Dalton, printseller; the business was at first

[1] It may be nothing more than a coincidence, but the fact is worth mentioning, that the Add. MSS. at the British Museum, 5439, f. 137, contains "Proposals for better Victualling a Hospital Ship," by James Christie, dated 1704. It would be interesting to know if James Christie's father was a sailor.

[2] It is not perhaps wise to be too dogmatic on this point, as since the above statement has been in type the writer learns that the *Public Advertiser* of July 21st, 1763, contains an advertisement of Mr. Christie's as an auctioneer. This was the sale of the effects of a large house about to be demolished in St. James's Square. The file of catalogues now preserved at King Street does not extend back earlier than the year 1766.

almost entirely devoted to the sale of estates and London houses, and the sales of pictures and other chattels formed but a small percentage of the transactions. All contemporary accounts of James Christie are laudatory in the highest degree, and coming, as these do, from so many men of widely differing and indeed antagonistic tastes and creeds, there can be no question as to the high estimation in which he was held. "He was," says one, "of tall and dignified appearance, remarkable for eloquence and professional enthusiasm, and was intimate with Garrick, Reynolds, Gainsborough and other men of note."

The stories told about him are very numerous, although the majority of them are perhaps not too authentic. In one of these traditions he plays the part of patriot. At the time when Admiral Sir Hugh Palliser's house in Pall Mall was attacked because its owner did not bring home fresh laurels to the British Navy, Mr. Christie called all his porters together, and sallied out at their head, armed with good stout sticks; they completely routed the mob, driving them away in confusion. John Taylor, the author of "Monsieur Tonson," describes in his interesting "Records of My Life," 1832 (vol. ii. 206-211), James Christie in highly flattering terms. He says:—"There was something interesting and persuasive, as well as thoroughly agreeable in his manner. He was very animated, and it may be justly said, eloquent, in his recommendation of any article to be announced from his 'Rostrum,' as well as in occasional

effusions of genuine humour. He was courteous, friendly and hospitable in private life, and was held in great esteem by his numerous friends, among whom there were many of high rank. It was reported, and I believe truly, that he lost considerable property by his confidence in Mr. Chace Price, a gentleman well known in the upper circles of his time, and more admired for his wit and humour than for the strictness of his moral principles. It was understood that Mr. Christie's loss by this gentleman amounted to five thousand pounds ; and this event afforded an additional proof of the generous feelings of Mr. Garrick, who, hearing of the loss and of the high character of Mr. Christie, though but little acquainted with him, with great delicacy offered to accommodate him with the full amount of his loss, if his consequent situation rendered such assistance necessary or expedient. Whether Mr. Christie had occasion to avail himself of this liberal offer, I know not, but that it was tendered is certainly true, and it corresponds with the testimony in favour of Mr. Garrick's benevolent disposition, as given by Dr. Johnson, by Mr. Smith the actor, in several of his letters to me, and by my late friend, Mr. Arthur Murphy. . . .

"As a proof of the estimation in which Mr. Christie's character was held, particularly by the great Earl of Chesterfield, a nobleman distinguished for his intellectual powers and knowledge of mankind, as well as for the polish of his manners, I relate the following fact, which was

told to me by my late esteemed friend, Sir Francis Bourgeois. Mr. Christie had a particularly valuable collection of pictures to dispose of, most of which were of very high reputation abroad. Anxious that this collection should be distinguished from those of less celebrity, he waited upon the Earl of Chesterfield, to whom he had the honour of being known. It happened that the Earl had seen many of the pictures in question during his travels. Mr. Christie told his lordship how anxious he was that these pictures should excite the attention which they deserved, and he requested that his lordship would condescend to look at them. His lordship promised to attend the public view, and gave Mr. Christie leave to announce his intention among his friends, or wherever he thought proper, and in order to give *éclat* to the occasion, he promised to come in state. On the day appointed, therefore, the room was crowded in the expectation of seeing this venerable and celebrated nobleman, who arrived in a coach and six, with numerous attendants. The company gave way and afforded a convenient space for his lordship. He was attended by Mr. Christie, who took the liberty of directing his lordship's attention to some pictures, and requested to be favoured with his opinion of the chief productions in the room. . . . The auditors pressed as near as respect for his lordship would permit them, in order to hear and circulate his opinions. . . .

"I remember calling on Mr. Christie one morn-

ing, just before he was going into his great room to dispose of an estate. Always alive to the interest of his employers, he requested that I would act as a bidder. I observed that if any of my friends happened to be present, they would laugh if they saw me come forward on such an occasion, and that, as it would be totally new to me, I should commit some blunder. He, however, repeated his request, and I assented. It happened as I apprehended, for I made a bidding beyond that of a *bonâ fide* purchaser, who would go no further, and the estate was knocked down to me. I apologized for my blundering ignorance, which Mr. Christie treated with his usual good-nature and affability, and insisted on my staying to dine with the family."

A great feature of the sales at Christie's at the latter part of the last century was the private view day. This was a fashionable lounge where persons of distinction congregated in great numbers. During the season, when any remarkable collections were on view, occasional evening receptions took place : the great room was then lighted up, and persons of quality attended in such large numbers that an official from the Opera was stationed at the entrance to prevent the intrusion of those not belonging to the fashionable world. The last of these evening receptions was held when Watson Taylor's pictures were on view. Gillray's "A Peep at Christie's," published on September 4th, 1796, gives us a very good idea, more or less imaginary, of a private view day at the celebrated auction room at this period. This caricature has, as its

second title, "Tally-ho and his Nimeney Pimeney, Taking their morning Lounge;" Miss Farren,

"A Peep at Christie's," by Gillray.

whose inimitable performance of the character of Nimeney Pimeney in General Burgoyne's "Heiress" obtained her the nickname, had not yet become the second wife of the Earl of Derby.

Lord Derby is admiring a sporting picture, The Death of Reynard, in allusion to his tastes and circumstances; whilst Miss Farren is scrutinizing the merits of a different subject, Zenocrates and Phryne; in the background, engaged in the study of Susannah and the Elders, is a group of fashionable loungers dressed in the height of the prevailing mode. Gillray hated both Lord Derby and Miss Farren, so that, in his caricature, he has libelled both the lady and her protector.

On two occasions, James Christie I. added to the responsibility of a rapidly growing business by investing in newspaper property. He was one of the twenty original proprietors of the *Morning Chronicle*,[1] which started in June, 1769,—the other proprietors, it is interesting to mention, included John Murray, Peter Elmsley, and four other booksellers. The *Morning Chronicle* was Whig in politics, and its editor was William

[1] Here is an exceedingly interesting advertisement copied from the *Morning Chronicle,* of Saturday, November 24th, 1787:

By Mr. CHRISTIE,
On the premiſes, in the courſe of a ſhort time.

ALL the ſuperlatively rich, elegant, and ſuperb HOUSEHOLD FURNITURE, pier glaſſes of great magnitude, beauty, and perfection; a most capital and valuable collection of Italian, French, Flemiſh, and Dutch Pictures of the moſt eſteemed Maſters, and in the higheſt ſtate of perfection.

Ineſtimable China, a ſuite of the Gobeline Tapeſtry, choice wines, and a profuſion of valuable articles, the property of

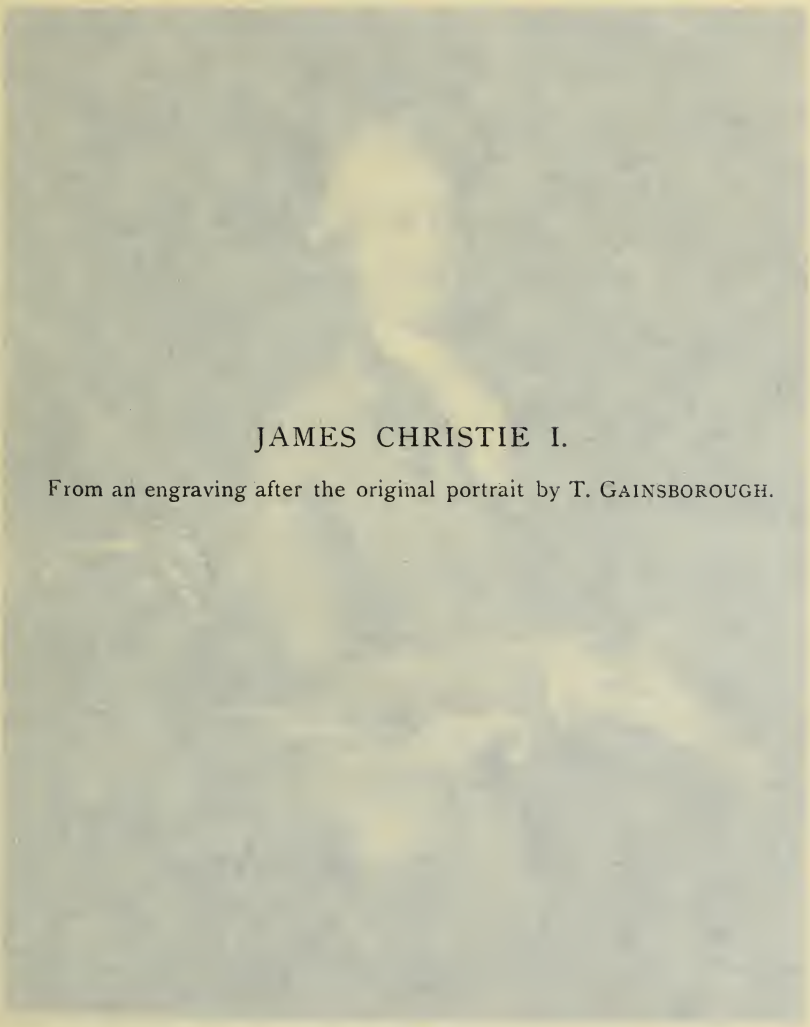
His Excellence COUNT D'ADHEMAR,
Ambaſſador to his Moſt Chriſtian Majeſty, returned to France.
At his Excellency's Houſe in Piccadilly.
Notice of viewing and ſale will be given.

Woodfall ("memory" Woodfall), who was also printer and reporter. How long Christie remained a proprietor is not known, probably not long, and almost certainly not after 1789, when Woodfall left the paper, which had previously passed into the hands of James Perry. It is probable, indeed, that he did not remain connected with the paper for more than a year or two, as he was one of the earlier proprietors of the *Chronicle's* "impudent rival," the *Morning Post*, which started as a Tory paper in November, 1772. The daily circulation of the *Morning Post*, in 1795, had dwindled down to 350, and Tattersall, the auctioneer, who was chief proprietor, disposed of his interest to David Stuart for £600, which price included the house in Catherine Street, the plant and copyright. Stuart himself tells us: "Soon after I joined the *Morning Post* in the autumn of 1795, Christie, the auctioneer, left it on account of its low sale, and left a blank, a ruinous proclamation of decline. But in 1802 he came to me again, praying for readmission."

The value of the press as an advertising medium had from the very first been fully recognized by him. His advertisements constantly appeared in the leading newspapers of the day. One of the earliest of these advertisements appeared in *Lloyd's Evening Post*, December 11th-14th, 1767. It announced that on Thursday next, the 17th inst., Mr. Christie would sell at his Great Auction Rooms, in Pall Mall, "a valuable collection of Italian, French and Flemish Pictures, the

property of a Person of Distinction, the Principal of which are in high Preservation." In the next issue of the same journal, December 14th-16th, we find an announcement that, immediately after Christmas, Mr. Christie would "sell all the genuine and neat household furniture and other valuable effects of a gentleman of distinction leaving off housekeeping, at his house opposite the Middlesex Coffee House, in Charles Street, Cavendish Square." The same journal, December 18th-21st, announces the sale by auction of "all this year's produce of the Artificial Stone Manufactory, consisting of above 100 different subjects, including antique bustos, figures, vases, tables, friezes, medallions, architect and chimney pieces, both antique and modern." It was not until very late in the century that Mr. Christie's sales were reported by the press, and then only in fits and starts, and in a very perfunctory kind of way.

James Christie died at his house in Pall Mall on November 8th, 1803, aged 73, and was interred at St. James's Burial Ground in the Hampstead Road. He was twice married, the eldest of his children, James, succeeding him; the second, Charles, Captain in the 5th Regiment of Bengal Native Infantry, was killed in 1812 in Persia, during a Russian attack; the third, Albany, died in 1821; the fourth, Edward, a midshipman, died at Port Royal, in Jamaica, 1821; and the fifth, Samuel Hunter Christie (1784-1865), became afterwards the distinguished mathematician.



JAMES CHRISTIE I.

From an engraving after the original portrait by T. GAINSBOROUGH.

JAMES CHRISTIE I.

From an engraving after the original portrait by T. Chinnery, R.H.

In an obituary notice, the *Gentleman's Magazine* said :—"In Pall Mall, aged 73, after a long and lingering illness, Mr. James Christie, many years well-known and justly celebrated as an auctioneer, and the successful disposer of property of every kind, whether by public sale or private contract. With an easy and gentleman-like flow of eloquence, he possessed in a great degree the power of persuasion, and even tempered his public addresses by a gentle refinement of manners. His remains were interred on the 14th inst."

In 1778, Gainsborough painted his friend's portrait and presented it to him; it is a half-length, standing leaning on a picture. This portrait continued to be hung in the King Street Rooms until 1846. Gainsborough is said to have made a request that the picture should be hung in the great sale-room, avowedly for the purpose of drawing the public attention to his name as a portrait painter. This portrait, of which we give a reproduction, has been engraved; the original is now in Mr. Christie's possession at Framingham.

On two occasions the first James Christie admitted partners. From January 16th, 1777, until October 12th-13th, 1784, the firm was known as Christie and Ansell; and from February 16th, 1797, up to and including May 20th of the same year, it stood as Christie, Sharp, and Harper,—the catalogue of the sale held on May 22nd, was printed with the two latter names, which are, however, blotted out in the auctioneer's copy.

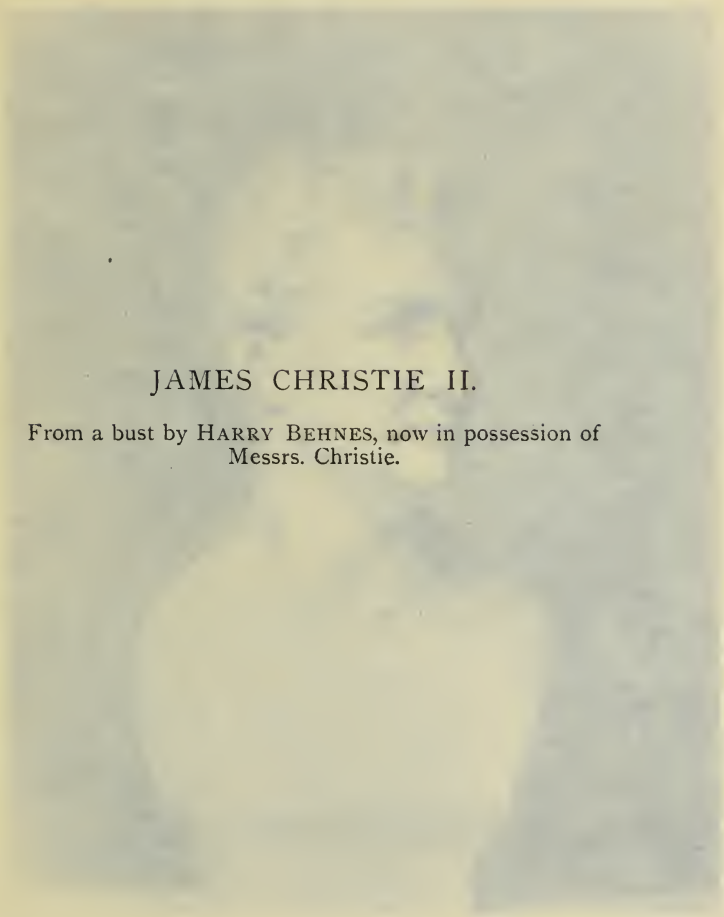
James Christie the Second, was born in Pall

Mall in 1773. He was educated at Eton, and was intended for the Church, but entered the auctioneer's business, which after his father's death he carried on with increased success. The younger James Christie's success as an auctioneer was only one degree less than his abilities as an author, his publications being as follows :

"An Enquiry into the Antient Greek Game, supposed to have been invented by Palamedes, antecedent to the Siege of Troy ; with reasons for believing the same to have been known from remote antiquity in China, and progressively improved into the Chinese, Indian, Persian, and European Chess ; also two dissertations on the Athenian Shiophoria, and on the mystical meaning of the bough and umbrella in the Skiran rites." 4to, London, 1801.

"A Disquisition upon Etruscan Vases, displaying their probable Connections with the Shows at Eleusis, and the Chinese Feast of Lanterns." 4to, London, 1806. Of this work, which contains 16 plates, only 100 copies were printed for private distribution. To some copies is added an engraving of a vase which belonged to J. Edwards.

"An Essay upon the Earliest Species of Idolatry, the Worship of the Elements." 4to, Norwich, 1814. In addition to a frontispiece, this volume has also a coloured folding Chinese plate ; it further contains a description of a colossal vase found in the ruins of Hadrian's villa, near Rome, formerly belonging to the noble family of Lanti, afterwards acquired by Francis, Duke of Bedford.

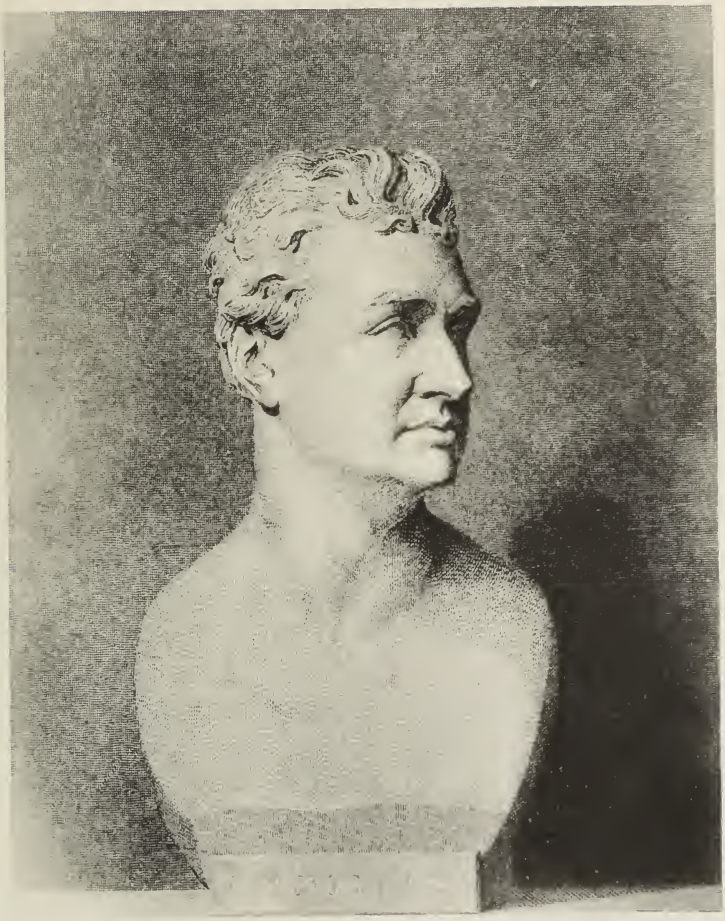


JAMES CHRISTIE II.

From a bust by HARRY BEHNES, now in possession of Messrs. Christie.

JAMES CHRISTIE II.

From a bust by Harry Bates, now in possession of
Mrs. Christie.



"Disquisitions upon the painted Greek Vases, and their probable connection with the Shows of the Eleusinian and other mysteries" in "Outline Engravings and Descriptions of the Woburn Abbey Marbles." 4to, London, 1825.

"An Enquiry into the Early History of Greek Sculpture." 4to, London, 1833.

His intimacy with Charles Townley is said to have led James Christie into the study of the painted Greek vases, the result of which was the privately printed edition of a limited number of copies of the first work in the foregoing list. It was enlarged and issued again in 1825, its published price being two guineas. The last work on the list had been written to form the introduction to the second volume of "Specimens of Ancient Sculpture," published by the Dilettanti Society, but a less speculative paper by R. P. Knight was chosen instead. Fifty copies of Christie's essay were, however, privately printed by the author's son, James Stirling Christie. This publication is additionally valuable from the fact that it contains a portrait of the author from a bust by Harry Behnes, drawn by Henry Corbould, and engraved by Robert Graves.

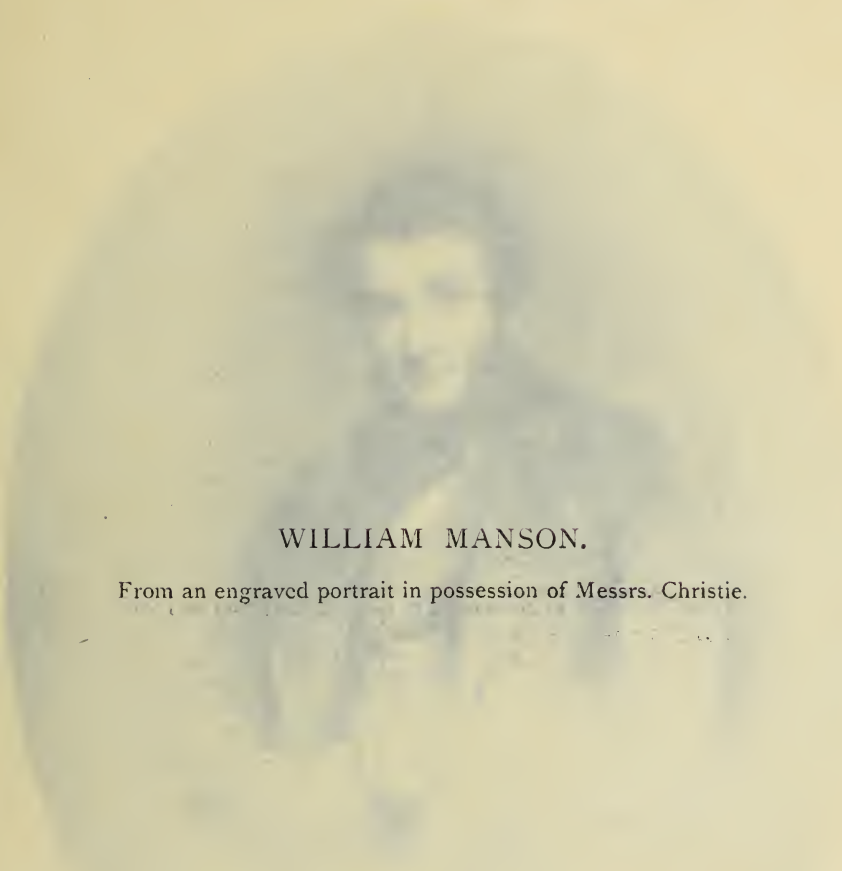
The second James Christie was not only a scholar, but he was also a great student of biblical and poetical studies; "his position as a fine-art critic was recognized by his election to the Athenæum Club, 1826, and to the Dilettanti Society, 1824." He was for several years one of the registrars of the Literary Fund. He died at

his house in King Street, February 2nd, 1831, aged 58, and left two sons, James Stirling Christie, who died in 1834, and George Henry Christie, J.P., of Framingham House, near Norwich, who retired from the firm in 1863, and who died in 1887, aged seventy-six. He was succeeded as the head of the business by his son, Mr. James H. B. Christie, who retired from the firm in 1889.

On February 23rd, 1831, the firm became known as Christie and Manson. William Manson, who died in 1852, and Edward his brother, who subsequently became a partner and who died in 1884, were sons of the well-known bookseller, J. P. Manson, who carried on business first in Westminster and subsequently in Gerard Street, Soho, where he died in 1812. The present head of the firm, Mr. Thomas H. Woods, who had been for many years an assistant, became a partner in 1859, his name appearing for the first time on the sale catalogue of the library of John Allan Powell, November 1st. After the secession of Mr. James H. B. Christie, the firm was reconstituted, the new partners being Mr. Taylor, who had been an assistant since 1858; Mr. Arthur Nattali, who entered the house a year later, and seceded in July, 1896; Mr. W. Agnew, son of the well-known dealer, Sir William Agnew; and Mr. L. Hannen.

James Christie's first[1] sale took place, at Dalton's Print Rooms, in Pall Mall, on December 5th, 1766. The exact locality of the house is disputed, for Pall Mall was constantly changing its appearance from

[1] See note, p. 2.



WILLIAM MANSON.

From an engraved portrait in possession of Messrs. Christie.

the latter part of the last, up to about the middle of the present century. The Academy Rooms were opposite Market Lane, which is supposed to have been a narrow thoroughfare about a hundred yards to the west of the Haymarket, and on the site of the present Senior United Service Club. In 1768 the Royal Academy took possession of a part of the house in which Mr. Christie had been established for six years. In 1770, Christie removed westward to No. 125, adjoining Schomberg House, where Gainsborough, on his arrival in London from Bath in 1774, set up his studio. Schomberg House, on the south side of Pall Mall, is close to the present War Office, or rather the half of it which was not pulled down in 1852. Christie's "Great Rooms" were to be found next to Schomberg House until the autumn of 1823, when the next move was to 8, King Street, St. James's Square, the present position, which covers what was formerly Wilson's European Emporium, or Museum, prior to which the place had an unenviable notoriety as a gambling hell. The first sale after the firm established itself in King Street was that of a Library of Books, December 18th. The late Mr. George Redford suggests that the premises in King Street were probably acquired some years before Christie finally took possession. This suggestion has something in its favour, but it is more probable that the European Museum was let out for various purposes, such as picture exhibitions. On May 11th and 12th, 1791, Mr. Christie held a sale of prints and drawings here ; and again on

January 31st, and February 1st and 2nd, 1793, he sold John Bertel's immense collection of pictures and prints at 8, King Street. These catalogues contain an intimation that copies were to be had at the Great Rooms in Pall Mall. Apparently the first James Christie lived in Castle Street, Oxford Road (or Market), at the time he commenced business, as catalogues were to be had there, as well as at his Great Rooms. The dingy exterior and entrance of 8, King Street, gave way in 1893 to the present handsome portico and spacious entrance hall; the interior has frequently undergone alteration, whilst the octagon room is a copy of one built in the Adelphi by Adam for Whitefoord.

James Christie *primus* started in business at a most opportune time. The dispersal of the celebrated collection of pictures belonging to Charles I. had apparently put a stop to the taste for the acquisition of works of art, and for over a century afterwards picture collecting in England was almost unknown. About the middle of the eighteenth century this dormant faculty began to give frequent signs of life, and in the course of a very few years it had developed into a prevailing passion. Various circumstances which, however fateful and ruinous to foreign countries, gave it an impetus to which modern history presents no parallel. "La chûte du trone de Constantin porta dans l'Italie les débris de l'ancienne Grèce; la France s'enrichit à son tour de ces précieuses dépouilles;" and England in her turn enriched herself with the spoils of France and Italy. The greater propor-

tion of the pictures which were sold at auction before the middle of the last century were doubtless good old copies, or possibly in many cases *replicas*, either by the artists themselves, or by their pupils. Few of the picture sales up to this period contain items for which a higher figure than £20 was paid, and, as a matter of fact, they nearly all realized very considerably less than that sum. This applies even to the sale of the Earl of Oxford's collection by Cock, on March 8th and five following days, 1741-2, when, however, "an exceedingly fine head by Holbein" realized 50 guineas; and a fine portrait by Vandyck of Sir Kenelm Digby, his wife and two sons, produced 170 guineas. The sale of Dr. Mead's collection by A. Langford, on March 20th, 21st, 22nd, 1754, shows a much higher average, the pictures realizing the then high total of £3,417 11*s.*; a Holy Family by Maratti selling for 175 guineas; Holbein's Erasmus, a Kit-cat, £110; Rubens' Sir Theodore Mayerne, 110 guineas, and so forth.

England's isolated position, and the known impossibility of its successful invasion by any foreign power, doubtless had much to do with the transference here of many celebrated collections—the Orleans and the Calonne for example—during the early days of the French Revolution. But the importance of London as a market for great pictures had been fully recognized nearly a quarter of a century before this event. London had become a wealthy city, and rich men from all parts of Europe had come here to live. Picture buyers

were numerous, and their purses were well filled. Desenfans, Le Brun, Ansell, Sir Robert Strange, and other buyers, collectors or agents, found London an exceedingly safe and agreeable place. Desenfans came here in 1770; it was not until 1790, immediately after the French Revolution, that Stanislaus sent him a commission to purchase a collection of pictures for Poland; but there can be no doubt that Desenfans had from the very first been an assiduous picture hunter. About 1786 or 1787 he created a sensation by paying 2,500 guineas for The Seaport with St. Ursula, by Claude, which had been imported in 1760 by Mr. Lock, from the Palace Barbarini at Rome. Over a century had passed since such a large price had been paid for a single picture. A few years after this another sensation was caused by the fact that £7,000 were paid for a pair of Claudes. The result of these sensational prices was that the French, Italian and Dutch dealers brought their best wares to London. For many years rich Englishmen had either collected pictures when on their travels on the Continent, or had sent their agents for this purpose; but this costly and unsatisfactory proceeding was dispensed with at the close of the last century, the market in London being, in fact, for a time glutted with pictures by the best masters.

Before the first quarter of the present century, the most important collections, wholly or in part, of Paris, Rome, Florence, Bologna and Genoa had found their way into this country. The Orleans

collection was dispersed in London by private contract, and at auction by Coxe, producing a total of nearly 80,000 guineas. Buchanan, in his interesting "Memoirs of Painting," tells us that until the arrival of the Orleans collection in England, "the prevailing taste and fashion had been for the acquisition of pictures of the Flemish and Dutch schools; this likewise had for a long period been the rage in France. These were much more easily acquired, and came more frequently before the eye of the public than works of the Italian masters; it might, therefore, be deemed somewhat singular to see with what avidity the present collection was seized on by amateurs of painting in general; and it will not be deemed surprising that, for a time, a new turn was given to the taste for collecting in this country. Subsequent importation of the works of the Italian masters, gave an opportunity of improving the taste, and brought the English collections generally to a standard of consequence which they could not boast of before that period."

The few foregoing facts will indicate the position of the picture market previous to and during Mr. Christie's first quarter of a century in business. In addition to Cock and Langford, who between them sold most of the picture collections which came under the hammer before Christie started, the other art auctioneers included Coxe, who dispersed some important collections; Skinner and Dyke, who sold the Calonne collection; and other firms of considerably less importance.

CHAPTER II.

SOME EARLY SALES — ENGLISH PORCELAIN — SIR ROBERT STRANGE—R. ANSELL—CAPTAIN O'KELLY—GREENWOOD—SAMUEL DICKINSON—H. E. J. GOT DE GROTE—LIBRARIES—SIGNOR BIONDI—SAMUEL FOOTE—W. LAWS—N. J. DESENFANS—THE CHEVALIER D'EON—SIR JOSHUA REYNOLDS—B. VANDERGUCHT—HOGARTH'S MARRIAGE À LA MODE—JOHN TRUMBULL.

THE early sales, of which we possess catalogues, of James Christie differed very little, if anything, from those of other auctioneers, who sold whatever they could get to sell; but the earlier of the Christie auctions possess a kind of independent interest, having regard to the high position which the firm was destined to occupy at a comparatively early period of its existence. The first sales included a great and queer variety of objects, from coffins to barrel organs, from the property of a builder to that of a farmer, including, of course, pigs and poultry; from the stock-in-trade of the late Mr. Stephen Paris, weaver, of Spitalfields—"well known for his excellent taste and good execution in that branch of business;" dripping pans, razors, and a lady's sedan chair (which fetched £4 10*s.*); to "this year's produce of the Artificial

Stone Manufactory" (of Golden Square, Whitechapel); and a strange assortment of other articles which, however useful, are not usually associated with the Christie's of to-day. For instance, in 1777 (June 2nd), Mr. Christie was called upon to sell seven bright bay, nagtail coach geldings of Thomas Rumbold, Esq., at the Mary-le-Bonne Mews, which realized from eight-and-a-half to 38 guineas; and in 1795 (January 22nd), "about 72 loads of excellent meadow hay," etc., at Holland House, Kensington, the Duke of Queensberry purchasing the whole of it for £247 16*s*.

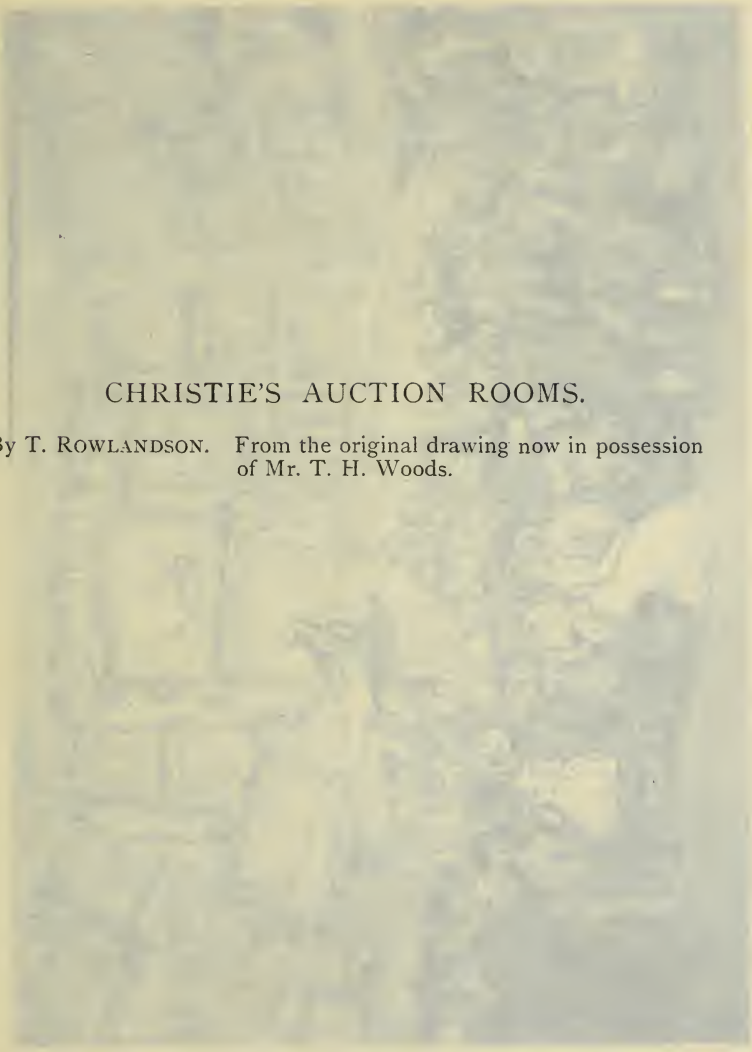
Mr. Christie's first general sale of which there is any record in the shape of a catalogue, comprised the genuine household furniture, jewels, plate, fire-arms, china, wine and so forth, "late the property of a Noble Personage (deceas'd)." It was a five days' sale, beginning each day at twelve o'clock. The then prevalent system of numbering independently the lots in each day's sale was observed; the only lot in this sale that calls for particular reference was "a most beautiful needle-work carpet;" 5 yards by 4½ yards, which realized 50 guineas. The second sale appears to have had its pathetic as well as commercial side. It comprised the household furniture of "a gentleman going abroad," "to which is added the rich wearing apparel, fine laces, jewels, etc., of his Intended Lady, deceased, preparative for his nuptials" (February 16th, 1767, and five following days). The third sale took place on March 18th, and following day, and was held

at No. 4, on the west side of Northumberland Street, in the Strand, the property "of a gentleman retired into the country." This sale included "A Signum of the Order of the Holy Ghost, composed of diamonds, rubies, sapphires, emeralds, onyx, pearl, etc., worn by Mary Queen of Scots, the morning she was beheaded, which she gave to a Lady then in Waiting, in whose family it has been 'till this short time, as can be well authenticated." This curious relic sold for 12 guineas; and, according to Mr. Christie's MS. entry in his catalogue, it had been "worn by the King of Malta."

On Friday and Saturday, March 20th and 21st, 1767, Mr. Christie's first auction of pictures took place. It comprised "a genuine and valuable collection of Italian, French and Flemish pictures, consigned from abroad, some of which are by the following masters:

M. Angelo,	N. Poussin,
Andrea del Sarto,	Jouvenet,
Parmegiano,	Rembrandt,
Titian,	Ostade,
Tintoret,	Gerard Dow,
Salvator Rosa,	Teniers,
Carlo Maratti,	Cuyp,
Borgognone,	Molenaer."

This sale, taking its tangible results as a guide, was not a successful one, many of the pictures being bought in. A portrait by Holbein sold for £4 18*s.*; a Titian for 2 guineas; a Guido for 1



CHRISTIE'S AUCTION ROOMS.

By T. ROWLANDSON. From the original drawing now in possession of Mr. T. H. Woods.

guinea; a "very fine" Holy Family by Schedoni for 26 guineas; "A Vestal" by Casali, 10 guineas; and "a man smoaking," by Teniers for 14*s*. The total of the two days' sale only amounted to £244 18*s*.

China sales date from May 25th and 26th, 1767, when the stock-in-trade of Mr. Stewart ("who is going into another Way of Business"), at his "Glass and Staffordshire Warehouse, opposite Argyle Buildings, Oxford Road," was offered by Mr. Christie, who also sold the stock of the late Mr. Thomas Turner, "China-man, who had been in business over 30 years," in July, 1767. At this period china was collected with as great a fervour as it is in the present year of grace. The prices have, it is true, greatly altered. When Mr. Christie started in business the works of Sèvres, Dresden, Chelsea and Derby were in the height of their fame. It will be interesting to quote here a few of the prices realized at some of the early china sales of James Christie. Two white Chelsea groups of the four quarters of the globe, £1 1*s*.; twenty-six crimson and gold plates of the same ware, enamelled with birds, £2 6*s*., and other Chelsea ware included; a white group of Hercules and Omphale, half-a-guinea, and a figure of Apollo, 14*s*., and four statuettes, 5*s*.; a complete service of this porcelain, £25 14*s*. 6*d*.; a dessert service, £25 14*s*.; and four "compoteers," 12*s*. A Worcester tea set, £2 12*s*.; a Nankin blue and white table service, £25 4*s*. Sèvres urns and vases varied in price, from 10

guineas to less than £20; among the property of the celebrated sporting character, Captain O'Kelly, was a tea and coffee equipage of Dresden China, which sold for 17 guineas; and also a complete dessert service of Japanese porcelain, which brought 19 guineas, and so on. These totals would not go very far at Christie's to-day, when three articles of Sèvres alone realized 10,000 guineas, and when everything else that is not modern antique attracts not only a big crowd, but prices which only the very wealthy can afford to pay.

The early porcelain sales, despite their great interest and importance, are too numerous to be dealt with in this place. Moreover, Mr. J. E. Nightingale, F.S.A., has edited a series of reprints from the Christie catalogues, of the sales of Chelsea, Derby, Worcester and Bristol manufactories, from 1769 to 1785. Unfortunately, Mr. Nightingale's valuable "Contributions towards a History of Early English Porcelain" (1881) was printed for private circulation only—the present writer is indebted to Mr. James H. B. Christie for a copy—and is not nearly so well known as its great merits deserve. It was at one time the fashion for persons of quality to frequent sales and make purchases for themselves; this practice culminated about 1780. Mr. Nightingale tells us that at Duesbury's sale of Derby and Chelsea porcelain in 1782, the following distinguished persons were present and became purchasers:—Dr. Johnson, The Duchess of Portland, Lady Bute, Sir Abraham Hume, Lord FitzWilliam, Lady Weymouth,

Lady Essex, Lady Cornwall, the Duchess of Ancaster, Sir Joseph Banks, and many others.

From the end of the year 1767, picture sales became more numerous, and more important as time passed on. The second of James Christie's picture sales, held on Thursday, December 17th, 1767, was a far more successful performance than the first, inasmuch as it included several of considerable importance, *e.g.*, a Guercino, Susannah and the two Elders, £200; and two of L. Jordanus, Mars and Venus with Vulcan, and its companion, The Judgment of Paris, each of which realized £200—a very good figure indeed to pay for a picture at that period. Early in the following year, January 30th, another picture sale included a Boar Hunt by Snyders, "the very best of the master," 7 feet × 12 feet, 90 guineas. The earliest collection of pictures sold by Mr. Christie, to which the name of the collector was attached, is that of "the late Mr. Delbourg, first musician to H.M.," sold on Friday and Saturday, March 11th and 12th, 1768. The collection itself contained nothing of note, except, perhaps, an example of Sir Peter Lely, described by Mr. Christie as "a capital picture of King Charles II., in the character of Cymon, looking at the Dutchesses of Cleveland and Portsmouth and Nell Gwyne asleep, with the most graceful parts of their bodies exposed, particularly mentioned in the Anecdotes of the Hon. Horace Walpole"—but its various attractions only resulted in the low figure of £8 7*s.* 6*d.* In February, 1769 (Saturday 4th and 11th), Mr. Christie held

two picture sales; the later of the two collections "was collected abroad last season at a vast expense, and consigned to Mr. Robert Ansell, of Margaret Street, Cavendish Square." This may be regarded as Christie's first great sale, and it was attended by quite a number of eminent personages, some of whom were buyers—Lord Palmerston, Lord Barrymore, the Duke of Argyle and others. Eighty-five lots realized £1,327 10*s.* 6*d.*, the highest single amount being 100 guineas paid for a portrait of Raphael, by himself—"an undoubted original." On February 9th and 10th, 1770, Mr. Christie sold yet another consignment of pictures to Robert Ansell; and in March (23rd and 24th), the pictures of Count Bruhl, Prime Minister to the late King of Poland; and during the same month, "for the benefit of an infant," the pictures of the late Charles Gambarini, Librarian and Antiquarian to the Landgrave of Hesse-Cassel. On December 14th and 15th of the same year, Mr. Christie held another interesting sale—the collection of pictures, coins, medals, bronzes—"a matchless and superb vase and two urns of the ancient Roman ware," of Pope Paul IV., left to Prince Carafa of Naples.

The important collection of pictures, "collected during a journey of several years in Italy and France" by the celebrated engraver, (Sir) R. Strange, came under the hammer at Christie's on February 7th, 8th and 9th, 1771, the 153 lots realizing £6,367 17*s.* 6*d.* The more notable of these were—Murillo, Our Saviour in the char-

acter of a Shepherd, $24\frac{1}{2} \times 30$, 300 guineas (Dr. Hunter); Vandyck, Portrait of Charles I., $45\frac{1}{2} \times 27$, 215 guineas (Dundas); Albani, The Three Marys at the Sepulchre, 210 guineas (the same); and Luca Giordano, Adoration of the Shepherds, $58\frac{1}{2} \times 49$, 270 guineas. Sir Robert Strange (who died in 1792) published in 1769 "A Descriptive Catalogue of a Collection of Pictures," which he collected when abroad. Strange was a member of the Royal Academy of Painting of Paris; of the Academies of Florence, Rome and Bologna; Professor of the Royal Academy of Parma; and a Director of the Royal Society of Artists of Great Britain. In addition to the 1771 sale, there were two others, first, on March 5th and 6th, 1773, when 115 pictures realized a total of £3,093 19*s.* 6*d.*, and included N. Poussin, a Prospect of the Ancient City of Terracina, in Naples,[1] £650 (Sir W. Wynn); Leonardo, Christ and the Virgin with St. Joseph, £283 (Lord Clive); and Claude, The Departure of Joseph, painted for the Abbé Chevalier, at Rome in 1677, 400 guineas, the drawing of which is in the Liber Veritatis. On May 5th and 6th, 1775, when a total of £1,877 was realized, the only noticeable picture was a Vandyck, Christ and the Virgin, with angels, 290 guineas. According to Mr. Christie, Strange made at least two picture-collecting expeditions abroad.

[1] "The subject (a man bitten by a snake) is the catastrophe of 1641. The picture is mentioned by Fenelon in his dialogue at the end of his life of Mignard. It was painted for Pointelieu, 1648."—REDFORD.

On February 15th and 16th of 1771, Mr. Christie disposed of yet another consignment of pictures, sent to Mr. Ansell, seventy-seven lots realizing £3,502 19*s.* 6*d.* In drawing up the catalogue of this sale, Mr. Christie apparently thought that of his well-known judgment something more was expected by the public than a mere bald list of names and subjects. Consequently he branches out in the following manner—the subject is a Madonna and Child of Carlo Dolci: "If we consider this matchless and inestimable picture, we shall find in it an union of the whole art of painting. The charming and becoming grace of the Virgin, with the innocent sweetness and sublimity of the Child, renders this picture excellent beyond description." The picture, which measured 48 × 42, was purchased at 520 guineas by Mr. Hewitt.

Indeed, Ansell, prior to the partnership which commenced in 1777, was one of Mr. Christie's most important clients, and was the means of bringing a large amount of trade to the great rooms in Pall Mall, in addition to his own importations. In 1772 (February 6th, 7th, and 8th), he sold at Christie's an assortment from "the celebrated and well-known collections of the late Mr. Bramcamp, of Amsterdam, the Sieur Freneau, of Munick," and others, in all 170 lots, of which the most important was a sea piece by W. Van de Velde, 300 guineas. Many of the anonymous picture sales were evidently made up in part from Ansell's apparently inexhaustible stock, as the catalogues of about this period contain many memorandums

of payments to him. On April 6th and 7th, 1773, another Ansell appears on the scene, and the "superb collection of pictures" sold on this occasion, the property of the Right Hon. James Ansell, included a set of four cartoons by Rubens, 210 guineas, and set of five by Jordans, £179 9*s*., the total amounting to £1,582 18*s*. 3*d*.

Two or three fairly good picture sales took place in January, 1772, including that of "a nobleman, brought from his lordship's seat in the country;" on February 27th and 28th, pictures "consigned from abroad," which included a Guercino, Angelica and Meodora, "very capital," 500 guineas, purchased by Mr. Dillon, for Lord Carlisle; and on March 20th, and four following days, "all that grand and noble collection of pictures of Italian, French, Flemish, and Dutch pictures of a nobleman, brought from his lordship's seat in Nottinghamshire." There were very few high prices in this sale, and only one of three figures, a Guido, Christ in the House of Simon the Pharisee, 150 guineas. On January 27th, and three following days "that much-esteemed Museum of the Marquis Lenori of Pesaro," came under the hammer, and comprised curious intaglios and cameos, a variety of "most beautiful" and scarce gems, of Greek and other workmanship, vases, cups, and upwards of a thousand specimens of valuable stones (£1,036 4*s*.). But quite the most celebrated character whose household furniture and other effects were sold in 1772 was Captain O'Kelly. The sale took place at the Captain's house at the

corner of Great Marlborough Street and Poland Street, on February 17th and 18th, the gross total being £286 9*s.* only. O'Kelly was the man who "placed" the horses in a race at Newmarket, by naming his own Eclipse first and the rest "nowhere," and won the bet and many thousands of pounds by instructing his jockey to "come away" and "distance" the field. One of O'Kelly's eccentricities consisted in his carrying about in his pockets a "map of his estates" in the shape of a roll of bank notes of a thousand pounds each. This roll must have considerably decreased by 1772. Two years previously Mr. Christie sold him up when in Dover Street, Piccadilly, at which place one of his effects was a two-gallon punch-bowl. Another sale of this year (July 17th and 18th) is too interesting to be omitted. It comprised the household furniture, plate, trinkets, china, laces, linen, some wearing apparel, etc., of Mrs. Winter, deceased, "body-laundress" to her late Royal Highness the Princess Dowager of Wales, at her house in Duke Street, St. James's (£339). The emoluments of a "body-laundress" must have been considerable a century and a quarter since, for at that period Duke Street was a very superior locality.

A certain Mr. Greenwood was another important client of Mr. Christie's, and several collections of pictures formed by him were sold at the Great Rooms. One of these sales (February 22nd, 1773), comprised a "valuable collection of pictures purchased abroad" by Mr. Greenwood, the best of

which was a Backhuysen, the famous sea engagement off La Hogue, between Admirals Russel and Torville, which, according to the cataloguer, "the great number of the ships and figures, the effects of light and shade, the harmony and perfect preservation of the whole, pronounce it the finest picture of the subject in the world." In spite of all this praise it only sold for 150 guineas. Another of Greenwood's collections was sold on February 18th, 1774, and included a group of A Country Surgeon with his Patients by Teniers, 70 guineas; An Interior of a Country Tavern, by Jan Steen, 135 guineas; and a pair by Cortona, The Marriage of the Virgin and St. Joseph, and "Noli me tangere," which were secured by Lord Carysfoot for 140 guineas. These two pictures were purchased out of Marshall Tallard's collection, "and have since that time graced the cabinet of Monsieur L'Empereur, where they have always met with the approbation they justly deserve." The sales of 1773 included "the large elegant mahogany bookcases forming a complete set" of the Hon. Topham Beauclerk, Dr. Johnson's great friend; and the two parts of the previous year's produce of the Derby and Chelsea porcelain manufactories.

Samuel Dickinson's pictures (March 11th and 12th), which Mr. Christie sold in 1774, included two Claudes from the cabinet of M. Jullien, of Paris, A landscape, 185 guineas; and an Italian seaport, 70 guineas; also "the most capital picture extant" of Ph. Champaigne, 230 guineas. In the following week (March 18th and 19th), "the superb

and valuable collection" of Italian, French, Flemish and Dutch pictures, "collected with great taste and expense out of some of the principle cabinets" by M. Le Brun, of Paris, included among the 134 lots (£2,142) a few fairly good pictures. The most important picture sale of 1774 (April 22nd and 23rd) comprised ninety-four pictures from the collection of Sir George Colebrooke, who was the head of an old and wealthy firm of bankers, M.P. for Arundell, and a constant defender of the privileges of the East India Company, of which he became Chairman in 1769. These pictures included a Giordano, Adoration of Shepherds, 150 guineas, which was purchased by the Chelsea Porcelain Manufactory; Carlo Dolci, Virgin, Child and St. John, a circle, 130 guineas; Claude, A Landscape in Italy, from Lady Betty Germaine's collection, £131; Titian, A Holy Family, 130 guineas; Vandyck, Portrait of Cardinal Trieste, 230 guineas; Bassano, The Vintage, from Boucher's collection, 165 guineas; Cuyp, a view of Nimeguen, 290 guineas; and Guido, Venus attired by the Graces, 145 guineas. Total, £4,385 17*s*.

Mr. Christie's picture sales sometimes ran in fits and starts. Several would occur within a few weeks of one another, and then cease for months. After the Colebrooke dispersal, for example, no more noteworthy picture sales occurred until December 14th. From the catalogues it would appear that there was no such institution as a vacation invented, for auctions were held throughout August, September and October—whenever, in fact, they were wanted

or could be made up. Mr. Christie's holidays appear to have resolved themselves into business excursions into the country, which were fairly frequent throughout the year. He was engaged for eight days in July, 1772, at Dawley, Hillington, Middlesex; and on August 17th and 18th, in selling the household and other property of John Zoffany, at his house "near the six-mile stone on the road leading to Brentford." In May, 1773, we find he took six days in selling Major Granard's property at Langley, Bucks, three miles from Windsor; and in January, 1774, he was engaged for three days at the Right Hon. Lord Viscount Vane's place, at Easton, near Winchester. These country excursions were continued for many years, and were often as profitable as they must have been enjoyable.

Two interesting picture sales only occurred in 1775, the earlier of which (March 10th and 11th), comprised the collection of Thomas Bladen, Esq., "to which is added some superb pictures, late the property of a nobleman," etc.; this sale included a Guido, Santa Christina, or the Force of Religion represented by her Martyrdom, 430 guineas. On April 12th and 13th, the collection of pictures, late the property of Count Schulenburg, of Zell, the principal of which were purchased out of the Duke of Mantua's collection, by Field Marshal Schulenburg, of Venice, were brought over from the Count's palace at Heblen on the Weser. The 128 lots included some good pictures, notably a Rubens, The Graces, life-size, which realized

200 guineas. In the course of the following year, two or three rather interesting sales occurred. Lord Montfort's collection from Horse Heath (February 16th and 17th, 1776), included A Seaport by Salvator Rosa, 190 guineas; the pictures of His Excellency J. Got de Grote, Baron of the Roman Empire, were sent over from his Palace at Hanover (March 29th, 30th), and included a Landscape by Berghem, with peasants and cattle reposing in the shade of a stupendous rock, 250 guineas; and a Rembrandt, The Adoration of the Kings, 390 guineas. The concluding picture sale of this year comprised "the large well-known collection of the Roman, Florentine, Parma, Bolognese, Venetian, Flemish and French schools of Robert Foulis," which had formed the Public Academy at Glasgow (December 6th and 7th), the 192 lots realizing a total of only £381 8*s.* 6*d.* The taste of the brothers Foulis for the fine arts is one of the few instances on record which proved financial and physical ruin. The collection of pictures was formed, chiefly abroad and at a great cost; after the death of Andrew, the younger brother, Robert decided to sell the "Academy," of which a catalogue in three volumes was issued. He came up to London in April 1776, and "contrary to the advice of Mr. Christie, and at a period when the market was glutted with importations of pictures from Paris, his collection was sold off greatly under its supposed value." After all expenses were defrayed, the balance in Foulis's favour is said to have amounted to fifteen shillings.

At about this period a number of interesting and important libraries were sold at Christie's. These sales usually took place in the evenings at six o'clock. The well-known and valuable collection of books of John Ratcliffe, Esq., of Bermondsey, was sold on March 27th, and the eight following days (1776), on which occasion ten books printed by Caxton realized the total of £46 13*s.* 6*d.* On April 30th, and seven following days of the same year, the library of the late Francis Hare Naylor was sold. On February 20th, 1777, and ten following days, Sir George Colebrooke's library was brought from his house in Soho Square to Christie's Great Rooms and sold. The bankrupt stock of Henry Payne (of Pall Mall), bookseller, was sold on March 20th, 1782, and nineteen following days.

The picture sales of 1771 commenced on February 21st and 22nd, with the "superb" collection of Signor Biondi, who is "going abroad," and it included a Pordenone, a Holy Family with a view of Porcie, near Perdonone, "a capital picture," 130 guineas. Picture sales to the unusual number of three were held in March, the first (6th, 7th and 8th), comprising the collection of the late Gerard Vandergucht, in which was a Bacchanalian scene by Poussin, 200 guineas; the second on the 14th and 15th, included four pictures "by that ingenious artist, Mr. West," Jupiter and Semele, 60 guineas; Pylades and Orestes, 100 guineas; its companion, Continence of Scipio, 100 guineas; and Agrippina landing

the Ashes of Germanicus, 105 guineas; and the third and last sale of the month, 21st and 22nd, comprised the collection of Gilbert Fane Fleming, which included Giordano's Adoration of the Shepherds, 210 guineas, and a view of the City of Verona, by Canaletto, for which Lord Cadogan gave 205 guineas.

By far the most interesting of the sales of 1778 were those of the late Samuel Foote, the irrepressible actor, who died on October 21st, 1777. The first of these, on January the 2nd and 3rd, comprised the household furniture, large wardrobe of table and bed linen, pictures, prints, china, carriages, farming and gardening utensils, a rick of hay, live and dead stock, etc., at his villa, "North End, between Brompton and Hammersmith." The second sale was held at Foote's town house, on the 26th, 27th and 28th, of the same month, in Suffolk Street, Charing Cross, and comprised books, jewels, watches, fire-arms, air pump, and books which were chiefly in French. The third sale was held September 18th, and offered among other items, carriages, and a fine rick of new hay, which latter brought 65 guineas. The picture sales of this year were neither numerous nor important, but they included (March 6th and 7th) the properties of Charles Ogilvie, and others, in which was N. Poussin, Jupiter nourished by the Fawns and Satyrs, 460 guineas; and on June 1st and 2nd, the pictures of the late Duchess of Bridgwater, among which was a *chef-d'œuvre* of Murillo, The Good

Shepherd,[1] 590 guineas, apparently bought in. In the sale of February 18th and 19th, 1780, there were "two matchless" pictures of Murillo, The Virgin embracing the Infant Christ, 300 guineas, and St. Joseph contemplating the Sleeping Saviour, its companion, 280 guineas. The Earl of Harrington's pictures were sold March 30th and 31st, 1781.

The picture sales of 1782 were both numerous and interesting. On February 16th, "the reserved collection of the celebrated Monsieur Law, well-known for being the founder of the Mississippi scheme, and Prime Minister to the Regent, Duke of Orleans"; this collection included a Correggio, Jupiter and Io, which "the son of the Duke of Orleans ordered to be cut to pieces," 39 guineas; a work of W. Van de Velde, the picture of the engagement fought on June 3rd, 1665, between the English and Dutch fleets, respectively under the commands of the Duke of York, and Admiral Opdam. This picture was painted for Pepys, it was afterwards purchased by Admiral Russel, and, later, by the Earl of Oxford,[2] 73 guineas. Among the Earl of Halifax's collection (April

[1] This work, catalogued as the Pastor Bonus, was bought of Major, the engraver (who engraved it in 1772), in 1773, by the Duchess for £400, and was at the time considered to be an original, but afterwards ascertained to be a copy by Grimoux. The original is now in possession of Baron Rothschild, at Gunnersbury.

[2] The only picture in the Earl of Oxford's sale, March 1741-42, which may possibly be identified with this work, was lot twenty-four in the fifth day's sale, purchased by Lord J. Cavendish for 5½ guineas.

19th and 20th, 1782), we get the earliest of Reynolds' pictures in an auction room—Juvenile Amusement, which was "passed"; and the celebrated work, Garrick between Tragedy and Comedy, which realized 250 guineas; The Marriage Feast at Cana in Galilee, catalogued as by Paul Veronese, and accompanied by a most minute and elaborate description, only fetched 47 guineas. During this year Christie and Ansell sold the household goods and chattels of the Earl of Chesterfield, at his lordship's house at Blackheath, adjoining to Blackheath Park (April 29th, and five following days); of his Excellency Count Belgioiox, Envoy Extraordinary and Plenipotentiary of His Imperial Majesty to the Court of Great Britain, at Portman Square (November 27th and 29th), and of the Earl of Roseberry, at Holland House, Kensington (December 19th and 21st).

No more notable picture sales occurred until the spring of 1785. On March 18th and 19th, and on April 2nd, the collection of M. Le Brun, of Paris, was sold; a made-up sale on April 29th and 30th, included a Greuze, La Pere de Famille, painted for M. De La Dive, the patron of this artist, 350 guineas; the famous Berghem engraved by Aliamet under the title of L'Ancien port de Gènes, from the cabinet of Le Comte Merle (dispersed in Paris during the previous year), 610 guineas. It was at this period that a very interesting personage comes on the scene. On May 11th, 12th, 13th and 14th, 1785, the first

part of the "truly superb collection of Italian, Roman, Spanish, Venetian, English, French, Flemish and Dutch pictures," of M. Desenfans, was offered by Mr. Christie. For some reason or other, which does not seem very clear, this sale was a failure, and a large number were bought in. In July of the following year, another four days' sale was an equal failure, the whole of the fourth day, in fact, being withdrawn; of the £2,622 17*s.* 6*d.* realized from the three days' sale, lots to the value of £1,043 13*s.* 6*d.* were bought in. Desenfans, who is virtually the founder of the Dulwich Gallery, deserves here more than a passing notice, and the following brief epitome of his career will doubtless be acceptable:

Noel Joseph Desenfans was born at Douai, in 1745; and it is said was brought up in a foundling institution. He was educated partly at Douai, and partly at Paris. He commenced life as a writer, but before he was thirty years of age came to London as a teacher of languages. He had considerable taste, and much love of the fine arts, and often attended picture sales; at one of these he bought a small picture, by Claude, so advantageously, that when he sold it to George III. for £1,000, the profit he made induced him to turn his whole attention to picture-dealing. His friendship with the Prince Primate of Poland, brother to Stanislaus, was the means of his obtaining a commission from that monarch, to purchase fine pictures. He was made Consul-General for Poland, in England. In 1802 as he found there

was no probability of his being repaid for the pictures he had bought, he issued a Catalogue, in two volumes, of the pictures, which he then tried to dispose of by private contract. Of the 187 pictures in his Catalogue, only thirty-nine are in the Dulwich Gallery; but he added to his collection considerably between 1802 and 1807. He married Margaret Morris, sister of Sir John Morris, of Claremont, Glamorganshire. In 1799 he published a plan for the advancement of the fine arts in England, by the establishment of a National Gallery. If the scheme was carried out, he offered to contribute liberally to it in pictures and in money. He died on July 8th, 1807, and by his will, dated October 8th, 1803, he left the whole of his collection to Sir Peter Francis Bourgeois, R.A. (1756-1811) chief landscape-painter to George III., to whom Desenfans bequeathed his collection of pictures and by whom they were, with his own additions, bequeathed to the Master, Warden and Fellows of Dulwich College. This collection now comprises 380 pictures. Redford states that Christie held seven sales of Desenfans pictures, but this must be incorrect, as there is no record of more than two having taken place there. Any attempt to identify the pictures which occurred at the two Christie sales, either with those enumerated in Desenfans' Catalogue of 1802, or with those now at Dulwich, must be attended with great difficulty. About one, however, there can be no question—the famous Claude, St. Ursula and her Maidens, which, moreover, was among the

pictures withdrawn on the fourth day, and formed subsequently part of the Angerstein Gallery, now in the National Gallery.

The February (9th and 10th) sales of 1787, included Mortimer's picture of Edward the Con-

NOEL J. DESENFANS, ESQ.
Painted by Northcote. Engraved by Freeman.

fessor putting away his Queen, which obtained the premium from the Society for the Encouragement of Arts and Sciences, 200 guineas; on April 26th and 27th, the late Sir John Taylor's pictures, "collected by him during his residence in Italy," included a Parmigiano, The Madonna

and St. Catherine, the Infant Saviour and St. John, 405 guineas. Several pictures of considerable importance occurred in the property of a gentleman, sold at his house, "the third on the South side of Upper Seymour Street, Portman Square," for example, a Titian, Holy Family with St. John and Elizabeth, 470 guineas; and a Vandyck, Samson and Delilah, 700 guineas; both of which were purchased by Ottley. The Holy Family was painted when Titian was at Rome, and he kept it in his studio the remainder of his life; his son sold it with fourteen others to a Flemish nobleman, whose heirs sold it to Charles I. The most interesting picture in the sale of January 25th and 26th, 1788, was Murillo's Beggar Boys, which was originally purchased in Spain for 400 guineas, and was now apparently bought in for 62 guineas. The collection of the late Edmund Antrobus, Esq. (March 12th), included a few choice things, a Paolo Veronese, The Adulteress brought before Christ, 180 guineas. The sale of the year (March 14th and 15th,) comprised "the superb collection, collected at an immense expense" by Mr. Vandergucht, which included a view of the Escurial, said to have been painted in 1625 by Rubens, 200 guineas; An Italian Seaport, by Claude, from Lord Northington's collection, 290 guineas; and a Berghem, Le Retour des Champs (the engraved picture), 320 guineas. On May 23rd and 24th, the greater number of the pictures exhibited at the "Great Imperial Exhibition," were sold, the only notable

example being a Guercino, Our Saviour taken in the Garden—which was engraved, soon after its execution, by Baptista Pasqualini—350 guineas. The collection of the Right Hon. Richard Rigby (January 9th, 1789), included a View of Nimeguen, by Cuyp, 250 guineas; of William Beckford (January 23rd), Titian, portrait of two dogs, 20 guineas; of the late Richard Price Jones, of the Custom House (February 26th, 1791), the head of an old woman, by Denner, 150 guineas; and a collection sold May 14th, 1791, "the undoubted property of a nobleman, selected about fifty years ago, with great taste and at a most liberal expense," included several of interest, notably a Rubens, The Nativity, 450 guineas (Tassært). The sale of the pictures of Richard Cosway, R.A. (March 2nd, 1792), does not call for any lengthy reference here. In 1793 (June 6th), the pictures and drawings of "that esteemed artist George Morland," were sold by Mr. Christie at prices which varied from 20 to 69 guineas.

It is impossible not to refer here to one of Mr. Christie's great friends, the Chevalier D'Eon, whose furniture, swords, trinkets, jewels, etc., he sold on May 5th and 6th, 1791; and whose library was dispersed by the second James Christie, February 14th, 1813. Mr. James Christie, who retired from the firm a few years ago, still possesses the corset and other relics which this eccentric individual wore during his enforced adoption of the feminine habit. D'Eon's connection with the Christies will be found dealt with in

the "Lives" by Telfer and Vizetelly, and by the present writer in the *Gentleman's Magazine*, March, 1896. The jewels of another highly distinguished French individual came under the hammer at Christie's on February 19th, 1795, those in fact of "La Comtesse Dubarry, deceased." This sale naturally excited very great interest, and the articles were described by Mr. Christie as not only a selection from the Royal Cabinet, but from every Cabinet, both public and private, in France. The sale was without reserve, and the total realized by 65 lots amounted to £8,791 4*s.* 9*d.*

The great sale of 1794, that of Sir Joshua Reynolds's collection of pictures, was also one of the most important which had, as yet, come into Mr. Christie's hands. The catalogues announced the sale for Wednesday, Thursday, Friday, and Saturday, March 11th-14th, but the date was altered to 13th-17th of the same month. Sir Joshua's death had taken place on February 23rd, 1792, and in due course the whole of his collection of 411 pictures was ordered to be sold by the three executors, Edmund Burke, Edmond Malone, and Philip Metcalf. These pictures comprised "the undoubted works of the greatest masters of the Roman, Florentine, Bolognese, Venetian, French, Flemish, and Dutch schools, in the most perfect state of preservation." To Mr. Christie's catalogue the executors prefixed a very interesting address which is well worth quoting in full:

"The public has here a collection, of great extent and variety, of the Pictures of the most

eminent Artists of former Ages, made by the most eminent Artist of the present Time. He chose these Pictures as Objects at once of Study and of Rivalship. No Person could do more than the great Man we have lately lost from the Funds of his own Genius; no Person ever endeavoured more to take Advantage of the Labours of others. He considered great Collections of the Works of Art in the Light of great Libraries; with this difference in the favour of the former, that whilst they instruct they decorate. Indeed, all his Passions, all his Tastes, all his Ideas of Employment, or of Relaxation from Employment, almost all his Accumulation, and all his Expenditure, had a Relation to his Art. In this Collection was vested a *large*, if not the *largest* Part of his Fortune; and he was not likely from *Ignorance*, *Inattention*, or want of practical or speculative Judgment, to make great Expenses for Things of small or of uncertain Value.

"The whole of the within collection were the Property of the late Sir Joshua Reynolds, as Witness our Hands,

Edmund Burke,
Edmond Malone,
Philip Metcalf,
Executors."

Burke states that Sir Joshua's immense collection of pictures, drawings, and prints, "stood him in more than twenty thousand pounds." The total amount realized by the pictures was £10,319, to which may be added the sketches, etc., which sold

in the following year for £4,536. Very many of Sir Joshua's "old masters" were unquestionably either replicas or copies, but they were probably excellent ones. Mr. Redford summarizes the collection thus: Correggio, 54; A. Caracci, 28; L. Caracci, 18; Vandyck, 70; Fra Bartolommeo, 9; Tintoretto, 32; Giulio Romano, 43; Leonardo da Vinci, 12; Michaelangelo, 44 (!); Rubens, 22; Raphael, 24 (!); Rembrandt, 19; and Titian, 13. The following were the chief pictures, judged by the amounts respectively paid for them: Rubens, Child Blowing Bubbles, 175 guineas; Vandyke, half-length portrait of Rubens, with two other artists, 140 guineas, the purchaser being Mr. Angerstein—the picture is now hung in the National Gallery. The Christie Catalogue states that "it is well authenticated that Vandyke painted this picture at the age of eighteen years, which proves him to have been a prodigy of genius and capacity." Teniers, A Sorceress entering the Regions of Pandemonium laden with her Spoil, formerly in Dr. Chauncey's collection, fetched 330 guineas; Wouverman, Halt of the Banditti, 103 guineas; Claude Lorraine, a "view near the Castle Gondolfo, one of his most capital and finished pictures" (Angerstein, 145 guineas, now in National Gallery); Michaelangelo, [?] Jupiter and Leda, (Lord Berwick, 71 guineas,)—a very interesting picture (probably painted in *tempera*), said to have been executed for Alfonso, Duke of Ferrara, and to have belonged to Francis I; "it was purchased in 1746 by the Hon. John Spencer, and

came into the possession of Sir Joshua by the favour of the present Earl Spencer;" Rubens, a Wild Boar Hunt, 165 guineas; and Hercules and Omphale, from the collection of the late Count Bruhl of Dresden, (Angerstein) 160 guineas; N. Poussin, The Nativity, 205 guineas; and The Wise Men's Offering, formerly in the possession of Sir Edward Walpole, 525 guineas.

The sale of pictures, the property of Count Redeen, "lately ambassador for the Court of Prussia," and collections from other sources, may be mentioned as having been sold on June 14th, 1794; the collection of prints and pictures which belonged to John Hunter, the famous anatomist, who lived next door to Hogarth in Leicester Fields, was also sold in this year (January 29th), but neither sale was an important one, although Hunter's pictures included a Madonna and Child ascribed to Carlo Dolci (engraved by Sharp), which brought £111; and a portrait of Nelly O'Brien, by Reynolds, that realized 20 guineas.

A few interesting pictures were sold in 1795, notably the collection of Baron Nagel, March 21st, comprising fifty works, among which was a hawking or hunting scene by Wouverman, 240 guineas; on May 1st and 2nd, the pictures of the late Admiral Sir Edward Vernon, of John Walsh and others, included a capital and noble picture of the Assumption of the Virgin by Murillo, "which was purchased in Spain by a nobleman at 1,000 guineas about 60 years ago," but which now fetched only 46 guineas. On June 10th, the valuable jewels,

watches, trinkets, etc., of the late Duchess of Bedford, came under the hammer, seventy-six lots realizing £2,068. One of the several sales of the late George Coleman's effects was held in this year by Mr. Christie.

A number of interesting and important collections were dispersed at Mr. Christie's in 1796. The season led off with that of Benjamin Vander Gucht, deceased, March 11th and 12th, among which were many good pictures, including Van der Werff's Judgment of Paris, which was purchased for 255 guineas by Sir F. Bourgeois and is now in the Dulwich Gallery. Descamps states ("La vie des Peintres,") that this work was painted in 1718 for the Regent Duke of Orleans; and is said that it was much admired by Reynolds; a Correggio, Venus, Cupid and Satyr, for which Vander Gucht paid £1,500 to Sir William Hamilton, who brought the picture to England, 600 guineas (Lord Radnor); Claude, a noble landscape with the Worship of the Golden Calf, 500 guineas; and a landscape by Cuyp, 420 guineas. One hundred lots realized a total of £3,145. The Earl of Bute's pictures, brought after his death from High-Cliffe, Hampshire, his county seat, were sold on March 19th, but the prices ruled extremely low throughout, the two highest, indeed, being a view on the Schelt, embarkation of the Prince of Orange, by Cuyp, 50 guineas; and a harbour scene ascribed to Vandevelde, 50 guineas. The miscellaneous sales of this year included (May 5th, 1796,) fourteen cases containing 4,182 dozen of ladies'

fans; and Sir Thomas Henry Rumbold's curious museum (April 29th to May 2nd), which included watches, jewels, coins, bronzes, a sedan chair, and so forth. Rumbold's personality is hidden in the catalogue under the title of "A Man of Fashion."

On February 10th, 1797, the celebrated series of pictures by Hogarth, Marriage à la Mode, appeared at Christie's, the name of the owner, Colonel Cawthorne, not appearing in connection with them. These pictures were completed in 1744, and were sold by Hogarth, at auction, on June 6th, 1750, the purchaser, who was also the only bidder, being Mr. Lane of Hillingdon, near Uxbridge, who obtained them for 120 guineas—the frames alone had cost Hogarth 24 guineas—Mr. Lane bequeathed them to Colonel Cawthorne. At Christie's they were knocked down for 1,000 guineas to Mr. Angerstein, and are now in the National Gallery. Another important sale of this year was that of Gainsborough Dupont's collection (April 10th and 11th). It included several pictures by Dupont's uncle, the great Gainsborough, many of which, however, were unfinished. The sale was a complete *fiasco*, the highest price being paid for a Landscape, with cattle watering, a sunset effect, described as "one of the very finest productions of this great artist," realizing only 97 guineas. Another *fiasco* occurred in the following month (May 13th and 14th), when the "pictures of a gentleman," apparently produced a total of £1,900 17*s.* of which amount, however, £1,656 4*s.* represented property bought in, leaving the vendor

a total of £244 13*s.* from which the auctioneer's fees still had to be deducted. On June 2nd and 3rd, a collection of modern masters, chiefly the property of the Right Hon. Lady Rivers, and comprising pictures by Morland, Wheatley, and others, sold very badly, only two or three lots realizing over £10. The "genuine and entire stock of prints, etc., and a few pleasing cabinet pictures, the property of Mr. G. Bartolozzi, retiring from business," came under the hammer; and in the same year (March 30th), "a choice collection of new pearls," etc., etc., received by the ships "Henry Dundas" and "Earl of Wycombe," lately arrived from India, was also sold by Christie, Sharpe, and Harper.

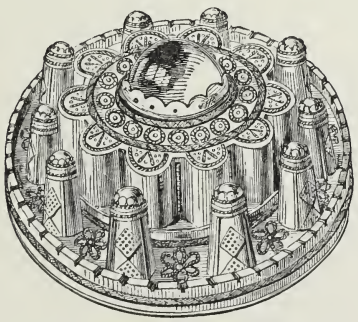
The most important sale of this year, 1797, however, was that of the collection of John Trumbull, February 17th and 18th. This collection was purchased by Trumbull, who was attached to the American legation at Paris in the spring of 1795, by which time the most illustrious families of France had arrived at the most acute stage of their distress. The opportunity was an exceptionally favourable one to Mr. Trumbull's design, and he appears to have brought to his task great knowledge and excellent good taste. The two days' sale resulted in a total of £7,996 5*s.* although many of the lots were bought in. The pictures were for the most part of the Flemish and Dutch schools, but there were a few notable Italian examples. The more important were: Vandermeulen, a Battle Scene, 59 guineas; Teniers, Portrait

of a Lady with a Negro Servant, 50 guineas; Jordaens, a Holy Family, 50 guineas; Sebastian Bourdon, The Daughters of Jethro, "a very fine composition, worthy of N. Poussin," 125 guineas; Rembrandt, a half-length Portrait of a Lady, "one of his finest and most extraordinary works," 100 guineas; Vanderwerff, Children with a Bird's Nest, "an exquisite little picture of this admired master," 84 guineas; Gerard Dow, The Onion Cutter, 67 guineas; Van der Heyden, a Landscape, with water and boats by W. Van de Velde, and figures by A. Van de Velde, 83 guineas; Wouverman, a Return from the Chase, 98 guineas; Teniers, Gamblers at Trictrac, 110 guineas (Lord Suffolk); and a Chemist in his Laboratory, 175 guineas (Bryan); Bassano, The Magdalen at the Feast of the Pharisee, 230 guineas (Agar); two by Vernet, a storm and a shipwreck, 140 guineas (Lord Temple), and a view of the Castle and Bridge of St. Angelo, in Rome, with a fête on the Tiber—with Vernet himself, his wife, and her father, among the spectators—125 guineas; Bronzino, the Madonna, Child, and St. Catherine, 170 guineas; N. Poussin, a Holy Family, 170 guineas, and Christ on the Mount of Olives, 260 guineas; Murillo, St. John with the Lamb, 200 guineas; Pordenone, Dejanira and the Centaur pursued by Hercules, 560 guineas; Guercino, Angelica and Medora, a life-size work, 440 guineas; Berghem, Landscape, with figures and cattle, 900 guineas; Le Brun, The Triumph of Constantine, 150 guineas; and Raphael, the Virgin, Christ and St. John, known as the

"Madonna du Corset Rouge," £890. This picture was brought from Rome by Cardinal Mazarin, and, notwithstanding very high prices were offered for it, particularly by the Prince of Condé, was religiously preserved in his family until the distress of the Revolution, in which M. Primodan, the late possessor, had his full share, when he determined to part with it for a very extravagant price; it was originally painted on wood, but, beginning to decay, was transferred upon cloth in 1767 by Hacquin. It was the altarpiece of the private chapel of Mazarin, and at his death he bequeathed it to the ancestor of M. Primodan. Trumbull gave 40,000 livres for it. How far the picture itself is genuine cannot be dealt with here; there is (or was) a duplicate of it in the Louvre. This very fine collection of pictures included examples from the cabinets of such connoisseurs as MM. Joubart, Des Touches, Grandpré, Le Rouge, the Duc de Praslin, the Baron D'Espagnac, Duc de Tallard, Donjoux, Prince Carignan, Le Brun, De la Regniere, and others.

No more first-class picture sales took place at Christie's during the eighteenth century, but a few of those which did occur are not without a certain amount of interest. For instance, on February 15th, 1799, an assemblage of Chinese drawings, paintings, natural and artificial curiosities, the property of A. E. Van Braam, Esq., chief of the direction of the Dutch East India Company at Canton, and second in the Dutch Embassy to the Court of Pekin in the years 1794-5, attracted much interest.

Van Braam's "Authentic Account of the Embassy" was published in 1798. The only item of importance in the sale to which we need refer is a collection of 352 views of the most celebrated and interesting places, gardens and courts in China, by a native, which brought 165 guineas. In May there were two picture sales. First, on the 10th and 11th, the remaining pictures, sketch-books, etc., of the late Thomas Gainsborough were sold; on the 31st, the pictures of the late R. Bayley and others, included G. Dow, The Tooth Drawer, "one of his finest," 100 guineas; and Gainsborough, The Milk Girl, 145 guineas. On June 7th and 8th was sold the collection of pictures of the late Thomas Hankey, "collected during the course of a number of years by John Bernard, Esq., universally esteemed for his correct knowledge of the fine arts and superior taste." There were a few good pictures, including a landscape by Cuyp, 110 guineas; and P. Veronese, Baptism of Christ by St. John, (Bryan) 170 guineas. The sale realized a total of £2,295 4*s.* 6*d.*



ANCIENT GAELIC BROOCH.
(Bernal Sale, p. 175.)

CHAPTER III.

1800—1810.

JOHN UDNY'S PICTURES FROM THE COLONNA PALACE AND FLORENTINE GALLERY—LORD BESSBOROUGH—SIR WILLIAM HAMILTON—WILLIAM YOUNG OTTLEY—ALDERMAN BECKFORD—COUNTESS HOLDERNESS — GUY HEAD — SIR SIMON CLARKE AND GEORGE HIBBERT—WALSH PORTER —THE NOVELLARA COLLECTION—ROBERT UDNY—PICTURES FROM THE BARBERINI PALACE—ALDERMAN BOYDELL—WELBORE AGAR ELLIS — LAFONTAINE — SPEAKER LENTHALL—WALSH PORTER (2ND SALE).

THE first picture sale of importance with which Mr. Christie commenced the new century was held on March 28th, 29th, 1800. Among the items were three formerly in the cabinet of the great Duke of Chandos—an Interior of a Chamber, with an old woman sewing, by Van Toll, 100 guineas (Dormer); F. Mieris, Ammon putting away Tamar, 200 guineas (the same); and an Interior by Gerard Dow, in which the artist's own portrait appears, 340 guineas (Bryan). On April 25th the sale included twenty-two pictures from the Colonna Palace, seventeen from the Florentine Gallery and that of Capo di Monte, belonging to the King of Naples. They were described as "of the highest class," and as having "graced some of the first palaces in Florence, Rome, and Naples."

Further, "the many judges who have visited Italy will recognize these pictures, which are in the same pure and perfect state as when they were transferred from the easels of the immortal artists who painted them to the apartments in the several distinguished palaces they adorned." Although there is nothing on the title-page of the catalogue to indicate the owner of this collection, it was doubtless an open secret at the time. Buchanan, in his "Memoirs of Painting," describes it as having been formed by John Udny, Esq. (whom Buchanan calls Udney). The sale was without the least reserve, and it included two Raphaels, A Virgin and Child, 480 guineas; and a Holy Family, which had been in the possession of the Colonna family for over two centuries, 650 guineas, both bought by Mr. Davidson, who also purchased Guido's celebrated picture of St. Cecilia, painted for Prince Colonna from whose family it was purchased by the present owner, 340 guineas; and a pair of Landscapes by Claude, morning and evening effects, painted for the Colonna family, "in which they have continued, and are as fresh and as pure as when first painted," 670 guineas; Ludovico Caracci, a *Riposo*, on thick wood, painted for the Parma family, and with their seal on it, 1,100 guineas (Colonel Murray); Schidone, Girl learning the Lord's Prayer, from the Parma collection, in thick panel, with the seal of the family, 200 guineas (Earl of Ashburnham); two Landscapes of Annibal Caracci, companion pictures, both painted for the Parma gallery, 185 guineas and 175

guineas; and a life-size Venus and Cupid by the same, painted in 1585 as a companion to the Magdalen by Titian in the Tribune at Florence, one of this artist's most highly finished works, 105 guineas; all three were purchased by Colonel Murray. The only other picture sale of importance this year, May 9th and 10th, included a Gerard Dow, Portrait of the Painter, who is depicted touching a violin at a window, with men grinding his colours in the background, 365 guineas, from the Orleans collection, in which it realized 300 guineas. It was again sold in 1801 for 290 guineas, and two years later for 115 guineas.

Three interesting picture sales occurred in 1801. Lord Bessborough was a distinguished connoisseur and collector of various works of art, and the sale of his property occupied Mr. Christie three days, February 5-7. The majority of the pictures were probably good old copies, as very few realized three figures; but there were a few notable ones, for example: Cuyp, Landscape and Cattle, 390 guineas (Duke of St. Albans); Le Nain, Group of Beggars, engraved in Boydell's collection, 100 guineas; Raphael, Madonna with Bambino, from Lord Waldegrave's collection, 220 guineas; Titian, Chess-players, "a very singular and rare picture," 220 guineas; Claude, A Seaport, "a brilliant and fascinating effect of the sun gilding and reflecting on the undulating motion of the water," 280 guineas; Salvator Rosa, Jason poisoning the Dragon, bought at the sale of James, Duke of Chandos, in 1747 by Lord Bessborough, and engraved in Boy-

dell's collection, 310 guineas; and N. Poussin, Venus and Adonis, 250 guineas. The total of the three days' sale amounted to £9,460 17*s*.

Sir William Hamilton's forms the second interesting sale of 1801. This distinguished personage, best known perhaps as the husband of the famous Lady Hamilton, resided for thirty-seven years as Minister Plenipotentiary at the Court of Naples, and fully availed himself of his unique opportunities for collecting works of art. His extensive collection of antique fictile vases, formerly the property of the Porcinari family, glass, bronze, sculpture, gems, medals, and so forth, was purchased in 1772 by the Government of the day, and is now in the British Museum. He still went on collecting, and despatched a large consignment to England for sale, most of which, however, was lost in a storm. Mr. Christie's sale on March 27th and 28th, 1801, was made up of the articles not included in the Museum purchase and those which were saved from the storm. The only important picture in the ninety-seven sold was the Leonardo da Vinci, The Laughing Boy, or Boy with a Horn-book, of which two studies of the same boy are extant in the drawing-book of Leonardo in the Ambrosian Library, Milan. This exceedingly interesting picture was in the Arundel collection inherited by Lady Betty Germaine, who left it in her will to Sir William Hamilton. It was now purchased for 1,300 guineas by William Beckford, and remained at Fonthill Abbey until 1823, when it was sold with

the other things at Fonthill by order of Mr. Farquhar, the purchaser of the estate, and again Mr. Beckford was the buyer. It was afterwards transferred to the Hamilton Palace Collection, in which it remained until 1882.

The third great sale of 1801 comprised forty-nine lots, "the superb, capital, and truly valuable collection of celebrated Italian pictures lately purchased from the Colonna, Borghese, and Corsini palaces," by William Young Ottley, and "forming an unrivalled assemblage of the genuine and finest works of the Italian schools." The extraordinary preservation of these pictures is attributed to their "having remained under the pure climate of Italy, unexposed to injudicious experiments of varnishes and other methods of repair, and carefully protected from the rude touch of daubers and copyists." The appearance of the pictures in the market is explained thus by Mr. Christie: "It is to the æra of fatal revolution in Italy; it is to the oppressive spirit of its invaders; it is to the fallen grandeur of the nobles and princes of Rome; it is to their extreme need and distress, that is to be attributed finally their parting with what they so long possessed and so highly valued." This sale took place on May 16th, but Messrs. Christie's copy of the catalogue has been stolen from their set. The British Museum, however, possesses a partly-priced copy of it, and Buchanan ("Memoirs of Painting," ii. 20-30) reprints it in full, with the prices. The collection was formed by Ottley in Rome about the end of 1798 or in the beginning

of 1799, when the principal families were in the acutest stage of their misery. It was brought to this country in 1800, and sold on May 16th of the following year. Its importance may be judged by the fact that the sum realized by its sale was close on 22,000 guineas. One of the most important pictures in the collection was the celebrated Landscape of Salvator Rosa, in which are introduced the figures of Mercury and the woodman, 6 feet 7 inches × 4 feet. It was purchased by Sir M. M. Sykes for 1,550 guineas, and became subsequently, first the property of Lord Durham, then of Mr. Byng. It is now in the National Gallery. Another Landscape by the same artist, a rocky scene with a distant view of a volcano, with figures in the foreground representing the finding of Moses by Pharaoh's daughter, 79 × 49, 1,500 guineas, both from the Colonna Palace; Parmigiano, The Marriage of St. Catherine, described as ranking "the highest of the few cabinet pictures of this celebrated painter," and selected by Gavin Hamilton for his "Schola Italica Picturæ," 22 × 29, 1,550 guineas (W. Morland); the same artist's Portrait of Himself, "always so-called when in the celebrated collection of the King of Naples at Capo di Monte," 26 × 35, 650 guineas; N. Poussin, Noah's Sacrifice after he quitted the Ark, one of the finest of this artist's Italian pictures, 54 × 27, 1,000 guineas (Sykes); and three other minor landscapes of the same artist. Of Gaspar Poussin there were three landscapes, the most important being a view of Nemi, near Rome, from the

Colonna Palace, 60 × 36, 700 guineas; Benvenuto Garofalo, a Holy Family with Saints, 16 × 13, 240 guineas; and the Vision of St. Augustine, with the Madonna and Choir of Angels in the Clouds, "the very finest production of this master," from the Corsini Palace, 32 inches × 25 inches, 1,000 guineas (Lord Radstock); Domenichino, Repose in Egypt, in a landscape—"this artist painted so few landscapes that this may be considered almost unique"—21 inches × 16 inches, 320 guineas; Mazzolino di Ferrara, Ecce Homo, a *chef d'œuvre* of the master, from the Villa Aldobrandini, 17 inches × 21 inches, 429 guineas; Raffaelle, Sleeping Warrior and two allegorical female figures, 6 inches square, from the Borghese Palace, 470 guineas; Guido Reni, St. Peter, head and hands, 33 inches × 25 inches, from the Aldobrandini apartments of the Borghese Palace, 580 guineas (Sykes); and "Madonna Dolorata," on copper, 15 inches × 19 inches, formerly the property of Pope Paul V., 380 guineas (Morland); Annibal Caracci, Susannah and the Elders, 43 inches × 63 inches, 560 guineas (Humble); and the Infant Jesus sleeping, attended by Angels, 20 inches × 26 inches, 700 guineas (Hibbert); and an important picture of Christ crowned with Thorns, catalogued as by Caracci, but which of the three or four of that name is not stated, 1,100 guineas (Earl Fitzwilliam); Sasso Ferrato, Virgin and Child, with Cherubs, from the Corsini Palace, 33 inches × 31 inches, 750 guineas; Paul Veronese, Marriage of the Virgin, 560

guineas (Wells of Redleaf); and Titian, Madonna, Child, and St. Catherine, 45 inches × 65 inches, 1,150 guineas; and the Holy Family, with the Shepherds' Offering, both from the Borghese Palace, 700 guineas. There were two other Ottley sales, one in 1811, and the other after his death in 1837 (see pp. 88-90). It should be here mentioned that Ottley sold his own fine collection of drawings by old Italian masters to Sir T. Lawrence for £8,000; it formed the principal part of the magnificent collection of that artist.

Two other sales may be mentioned as having taken place in 1801—"the genuine pictures of that esteemed artist, Mr. Joseph Wright of Derby," on May 6th; and the collection of castes from the antique, a very fine skeleton, and other artistic properties of George Romney, at his late residence, Hollybush Hill, Hampstead, on March 18th.

Quite a number of important sales took place during 1802. The earliest of these is in some respects the most interesting. No name appeared on the title page of the catalogue, but "a gentleman highly distinguished for his fine taste in the arts," and the further statement that the collection was "now brought from his seat at Fonthill, Wiltshire," sufficiently reveals the identity of the collector. Alderman Beckford, the father of that more distinguished celebrity, the author of "Vathek," was the proprietor on this occasion; but this sale must not be confounded with the dispersal of the far more important collection of William Beckford *fils*. Indeed, the present transaction was

not an important one, the only first-rate lot which it comprised was the set of eight pictures of "The Rake's Progress,"[1] "ever celebrated," (said Mr. Christie) "as *chefs-d'œuvre* of Hogarth, who, well acquainted with all the vicissitudes of life, and perfectly master of the passions, has immortalized himself by correcting the failings of his countrymen." This set was purchased for 570 guineas, by Sir John Soane, and may now be seen in the Soane Museum, Lincoln's Inn Fields. A few other pictures may be mentioned, notably a Salvator Rosa, Banditti on the Banks of a River—"a noble picture purchased from the Colonna Palace," 190 guineas, and its companion, St. Francis preaching, 100 guineas, both purchased by Lord G. Cavendish; a work catalogued as Paduanino (which name is struck through in Mr. Christie's catalogue), Deianira and the Centaur pursued by Hercules—"equal in colour to Titian and in composition worthy of A. Caracci," 270 guineas; and a pair, The Presentation of the Virgin, by A. Dürer; "this *chef-d'œuvre* of the German Raphael and its companion [the Circumcision] were formerly brought to Italy by Christina, Queen of Sweden, but were not long since purchased from out of the Bracciano Palace at Rome," 140 guineas (Walsh Porter). The eighty-eight lots realized £2,960 3*s.* 6*d.*

[1] Alderman Beckford possessed also Hogarth's "Harlot's Progress," of which five were unfortunately burnt in the fire at Fonthill in 1755, and the sixth, which once belonged to Lord Charlemont, now belongs to the Earl of Wemyss.

The pictures of the late Countess of Holderness, derived from such patrons of art as Greffier Fagel[1] and his son, were sold at Christie's on March 6th, 1802. In a brief preface to the catalogue we read: "As every accession of virtue becomes fair subject for congratulation to the British public, inasmuch as it tends to improve the taste, correct the judgment, and enlarge the ideas, both of artists and collectors, in like manner may the present cabinet of pictures be commended, and those whose spirit and affection for the arts have been warmed by the recent importations from Italy and France, will, we conceive, have fresh pleasure in being permitted to participate in the public distribution of so exquisite an assemblage as the Holderness collection." The more important of the eighty-one pictures, which realized a total of £5,954 2*s.* 6*d.*, were Hobbema, a Landscape with figures by A. Van de Velde, 280 guineas; Rubens, Judgment of Paris, "a rich and beautiful picture, in perfect preservation," 305 guineas; Berghem, landscape with a shepherdess and cattle, 280 guineas; Wouverman, Horses Watering, 170 guineas; Jan Steen, The Pancake Girl, 115 guineas; W. Mieris, The Raree Showman, a group of eight figures, 210 guineas; and A lady with a child in a cradle, 195 guineas; several by Adrian Van de Velde, notably a Landscape with a group of cows and sheep, 210 guineas; Teniers, An Interior of a

[1] The Greffier Fagel cabinet was sold by Coxe, Burrell and Foster, May 22nd, 1801, and a full-priced list is given by Buchanan.

Gardener's House, 310 guineas; A. Ostade, Interior of a Dutch Cabaret, 305 guineas; Jan de Mabuse, Portraits of a Gentleman and a Lady at Devotion, £138.

On March 13th, in the following week the remarkable series of copies by Guy Head came up for sale. Head was a great friend of Sir Joshua Reynolds, who took him under his special protection and sent him to the Continent, where he resided for sixteen years, all the time making copies of the great masters in Holland, Flanders, Germany and Italy. Some of these copies realized high amounts at this sale, for instance, a set of three after Rubens, The Taking Down from the Cross, St. Simeon in the Temple, and The Visitation, brought 400 guineas; and another, The Raising of the Christ, 200 guineas. The 110 lots realized a total of £2,195 11*s*. At the sale, April 3rd, of the original pictures collected by Guy Head, a Titian, The Stratagem of Pharaoh's Daughter, formerly in the gallery of the Soranza family, sold for 735 guineas. On May 6th, William Gilpin's collections of Prints, Drawings, Sketches, the greater part accompanied with valuable remarks in MS., and several unpublished works were sold; and two days afterwards a picture sale included five Claudes, a fine Landscape the subject in No. 5, "Liber Veritatis," 210 guineas; another with a view of the Colosseum, No. 1, "Liber Veritatis," 200 guineas; and A Landscape with a Repose in the foreground, from Lord Londonderry's collection, 260 guineas; and Ruysdael, Landscape

with a view of the Castle of Bentheim, 300 guineas. On May 14th and 15th the united cabinets of Sir Simon Clarke and George Hibbert, Esq., selected by them out of the collections of the Duke of Orleans, Mr. Gildemester of Amsterdam, M. Colonne, Mr. Woodhouse, etc., came under the hammer, 141 pictures totalling up to £18,454 16*s*. The principal pictures were—Raphael, Virgin and Child from the Orleans collection, 280 guineas; Rubens, Assumption of the Virgin, from the Purling collection, 400 guineas; and Diana returning from the chase, from the Walkenier collection (engraved by Sharp), 1,050 guineas; Salvator Rosa, Pythagoras discovered by his fellow citizens, 460 guineas; Wouverman, Coach and Six Gray Horses from the Gildemester collection, and described by Descamp in his "Life" of the artist, 340 guineas; and a Landscape with figures, from the same source, 240 guineas; Titian, A Holy Family, from the Aldobrandini collection, 400 guineas; Guido, a Sibyl, from the Orleans collection, 330 guineas; P. Da Cortona, Flight of Jacob, from the same, 320 guineas; and Cuyp, a Landscape with Peasants going to market, from the Brun collection, 295 guineas.

Lord Mendip's collection of Antique Marbles, Statues, and Busts was dispersed by Mr. Christie, on May 17th; and on the two following days the household furniture, etc., at York House, Piccadilly, late the property of H.R.H. the Duke of York, was sold, the 313 lots realizing £2,544; and finally, in June, "the superb and costly oriental museum,

the property of Mr. Findley, who paid £10,000 for it," including statuary, the most perfect specimens of pellucid gems, coloured diamonds, rubies, emeralds, sapphires, topazes, and a diamond of uncommon lustre and size. This sale occupied four days from June 14th.

The first important picture sale of 1803, March 4th and 5th, included eight pictures, the property of the late Richard Walker, Esq., of Liverpool, and of these we may mention Gerard Dow, His own Portrait, touching the violin, "the very celebrated and highly finished picture" (see page 55), from the Orleans collection, 115 guineas; Teniers, a Flemish Farm-yard with the white horse, 290 guineas; N. Poussin, a Bacchanalian scene, painted for the artist's patron, the Prime Minister of Louis XIII., was knocked down at 800 guineas,—but as no name of purchaser is given, the picture may not have been sold.

Unquestionably the great picture sale of 1803 was that of Mr. Walsh Porter, which took place on March 22nd and 23rd, 103 pictures showing a total of £8,553 8*s*. Porter, says Mr. Redford, was "one of the most intelligent and enterprising of those who went to the Continent to collect during these troublous times, and who were also on the look out for good pictures coming to England through various hands to be sold, and often placed in the possession of bankers as security for loans, or as a place of safety." Porter, at the time of this sale, was advertised as "going abroad." The principal pictures were Gains-

borough, Female Domestic bestowing Alms, from Lord Robert Spencer's collection, 73 guineas; G. Poussin, Landscape with Pyramus and Thisbe, 120 guineas; Murillo, The Seven Acts of Mercy, from the collection of the Chanoine Clynps at Antwerp, 370 guineas; William Van de Velde, the Naval Battle in which Van Tromp was killed, 410 guineas; A. Ostade, an Interior with Boors, 170 guineas; Dusart, Dutch Family at a Repast in an Arbour, with hurdy-gurdy player, 120 guineas; R. Wilson, Landscape with phaeton, formerly in the possession of the late Duke of Bridgwater, engraved by Woollett, 185 guineas; A. del Sarto, Madonna, Christ and infant Saints, 190 guineas; Cuyp, Three cows in a sunny landscape, 300 guineas; Claude, An Italian Landscape, with the Civita Castellana in the distance, and figures, from the collection of the Duc de Choiseul, 700 guineas; and the companion Landscape with the story of Mercury and Bacchus, from the same collection, 650 guineas; David Teniers, Le Tambour battant, the celebrated picture from the collection of the Duc de Praslin, 280 guineas; G. Schalken, Le Roi Dépouillé, "worthy of the collection it once graced of the late unfortunate monarch of France," 390 guineas; Correggio, the Madonna with the rabbit, 200 guineas; Le Nain (catalogued as Caravaggio), Infant Card Players, "an exquisite jewel" from the Aldobrandini Palace, 370 guineas; and the most important lot of all, Leonardo da Vinci, Virgin and Child, "an inestimable performance," 800 guineas. The second and consider-

ably more important picture sale of Mr. Walsh Porter took place in 1810 (see pp. 83-86).

On May 11th, 1803, Mr. Christie held a picture sale which comprised a single work, namely "a grand historical picture representing the reception of the hostage sons of Tippoo Saib by the Marquis of Cornwallis," painted in India by A. W. Devis, Esq., and containing nearly 70 portraits painted from life: the picture realized £400. A few interesting canvases occurred among the pictures purchased by the late Francis, Earl of Godolphin, "distinguished for his knowledge and taste for the fine arts," sold on June 6th and 7th, notably Murillo, Spanish beggar boys, 250 guineas, and its companion, 270 guineas;[1] P. Veronese, a Female Saint in a vision, and angels descending with the holy cross, 130 guineas; and Vandyck, Portrait of Rubens, when the latter was in advanced years, 150 guineas. In September (17th) Mr. Christie was selling the greenhouse plants, orange, lemon, and citron trees of unparalleled growth, of Robert Udny (to whom we shall refer again presently), at his Villa, Teddington, Middlesex; and a month later (October 15th), fifty orange, lemon and citron trees, many of them of the unusual height of ten

[1] See Curtis, page 291; Evelyn writes under date June 21st, 1693:—"I saw a great auction of pictures in the Banqueting House, Whitehall. They had been my Lord Melfort's, now ambassador from King James at Rome, and engag'd to his creditors here. Lord Godolphin bought the picture of the Boys by Morillo, the Spaniard, for 80 guineas, deare enough." This picture is now the property of Mr. H. M. Leathes, of Herringfleet Hall, Lowestoft.

feet, at Weybridge, Surrey; it is interesting to note that these trees sold at prices varying from 5 to 12 guineas, according to size.

The 1804 season opened on March 2nd, with a "superb collection" of Italian pictures recently consigned from Rome, composed of the *chefs-d'œuvre* selected from the treasures of the Borghese, Colonna, Doria, Aldobrandini, Gighi, Cavalieri, Rospigliosi and Bolognetti Palaces, most of them actually painted for these several families, "as shall be made appear to the purchasers by the original documents and papers." This sale was undoubtedly an important one, and it included Jordaens, the Infant Saviour, Amatheæ and Satyr, the celebrated picture formerly in the collection of Sir Gregory Page, 105 guineas; Salvator Rosa, Christ in the Wilderness, purchased from the Church of the Jesuits at Rome, for which church it was painted, 500 guineas; Dürer, portrait of Leo X. in the character of St. Jerome in his study, 162 guineas; Titian, Virgin, Child, St. John, St. Catherine and a Bishop, from the Borghese gallery, 395 guineas; and a portrait of Cardinal Caraffa, nephew of Paul IV. (afterwards strangled in the castle of St. Angelo), 100 guineas; Bramante, The Deposition, "a surprising picture of this master, the architect of the basilica of St. Peter at Rome, whose works are unknown in England," from the Borghese gallery, 390 guineas; Guido, Magdalen, from the Palazzo Ghigi, 230 guineas; Andrea del Sarto, The Virgin and the young Christ and St. Joseph, 440 guineas; Palma il Goven, ("im-

properly so called, perhaps Jul. Romano,") Assumption of the Virgin, a female (probably the patroness of the artist) in the corner below offering up her evening prayer to the Virgin, 790 guineas; and Michel Angelo, The Crucifixion of the Virgin and St. John the Evangelist, "this most inestimable jewel" was painted for the Oratory of the Cavalieri Palace, 690 guineas.

The day after the sale of the foregoing collection, Mr. Christie offered a collection "being the greater part of the well-known collection of Novellara, a ducal villa in the neighbourhood of Modena." The principal pictures were—Correggio, The Passion of our Saviour, with a letter explaining the manner in which it was purchased from the Duke of Salviati, and the seal of the Academy of Parma, 710 guineas; Leonardo da Vinci, Christ Washing the Apostles' Feet, 280 guineas; Schidone, Virgin and Infant Christ, St. John and St. Joseph, 680 guineas; and Correggio, The Flight into Egypt, St. Joseph in the foreground drawing water from a pool, and the Virgin and Child accompanied by angels, 1,500 guineas. Concerning this sale, it may be mentioned that of the total sum £5,565 19*s.* no less than £5,247 6*s.* represents property bought in. On May 12th a Vandyck portrait of Charles I. was apparently bought in at 490 guineas.

The celebrated collection of pictures of Robert Udny, "formed during a long series of years without regard to expense, out of the principal cabinets of Italy and elsewhere," came up for sale at Christie's on May 18th and 19th, 1804, the 207 lots realiz-

ing £6,548 14*s.* 6*d.* There were two Udnys, John, British Consul at Leghorn, who was an extensive buyer of pictures, and his brother Robert, who lived at Teddington, to whom he transferred and whose collection of pictures was sold in 1800 (see p. 55). When Robert Udny died, in or before 1802, his executors drew up a catalogue of his collection of pictures at Teddington, and expressed themselves as "willing to treat with any gentleman or company for the purchase of the collection entire." No offer being forthcoming, the pictures were sent to Mr. Christie and sold in May, 1804, as above. One of the most important was a Correggio, Danae, which measured 60 × 78, and realized 200 guineas (see also p. 86). The adventures of this picture read like a romance. It was painted by order of the Duke of Mantua as a present for the emperor Charles V., and was in his collection at Prague, on the capture of which by Gustavus Adolphus, King of Sweden, it was sent (with other pictures) to Stockholm; the Queen Christina bought the whole of the collection, and at her death it was purchased by the Pope's nephew, Odescalchi; on his death the collection was bought by the Regent of France, the Duke of Orleans, and placed in the Palais Royal; about the year 1728, during a dangerous illness of the then Duke of Orleans, son to the Regent, a bigoted friar, his confessor, made it the condition of his absolution that he should order all the pictures with naked figures in the Gallery to be destroyed; an order which was executed in the presence of Charles

Coypel, painter to the Court; but Coypel contrived to cut the Danae in two places without injuring the figures; four months after the picture, restored, was sold to the Venetian noble, Lobbia; in 1776 the Danae was stolen from the family; in 1780 Consul Udny at Leybon purchased it, and sent it to England in 1793. Another important picture in this sale was a second Correggio, Ecce Homo, the Virgin fallen in a swoon, 152 guineas, to which there is a long and somewhat conflicting history attached, which may possibly be the picture now in the National Gallery. Other pictures in this sale were—Fra Bartolommeo, Virgin and Child, St. John, and angels, and portrait of Corsini, life size, 50 × 38, £128, and Madonna della Seggiola, a circle, 63 guineas; Domenichino, The Magdalen, to the knees, 530 guineas; Garofalo, Christ and the Woman of Samaria, 102 guineas; Primaticcio, Hercules teaching Achilles, from Dr. Mead's collection, 60 guineas; and Andrea del Sarto, Virgin, Child, St. John, Elizabeth, and two angels, 100 guineas. This collection was composed almost entirely of works by Italian masters, the few Dutch and other pictures selling at very small sums. It may be further mentioned that Mr. Christie sold Robert Udny's furniture on the premises at Teddington on July 9th, 10th, and 11th.

The pictures from the Barberini Palace formed the first important sale of 1805 (March 30th), and among these were—Guido, Magdalen in the Desert, 490 guineas; Leonardo da Vinci, The Daughter of Herodias receiving the Head of John

the Baptist, "deemed one of the most precious jewels of the Barberini Palace," 960 guineas; Giorgione, A Female at her Toilet, 560 guineas; Luini, Portrait of Calvin in his Study, 135 guineas; Baroccio, an unfinished work, Madonna and Infant sleeping on her bosom, 240 guineas; Vandyck, Portrait of an Abbess, 230 guineas; Titian, Holy Family and St. Elizabeth under a Tree, 130 guineas; and The Flagellation, 230 guineas. In April (6th) of this year Mr. Christie offered his patrons something in the manner of a change—a valuable and highly curious collection of rare birds, natives of Cayenne, being an actual consignment to the French National Museum, including various presents to M. Talleyrand and others, taken by a ship of war on their passage to Europe.

The only other important picture sale of this year took place May 17th, 18th, and 20th, and comprised "the productions of the great artists of the British school," and known as the collection of the Shakespeare Gallery of Alderman Boydell. This collection of about 170 pictures with engravings were disposed of by a lottery of 22,000 tickets, and on January 28th, 1805, the lottery was drawn, the winner being Tassie, the gem modeller, who transferred the collection to Christie's, realizing a total of rather over £6,157. The principal pictures were Northcote, Prince Arthur and Hubert in Prison, 101 guineas; Richard II. and Bolingbroke, 108 guineas; The Princes smothered in the Tower, 100 guineas; and Romeo, Juliet and

Paris at the Tomb of the Capulets, 200 guineas; Sir Joshua Reynolds, Death of Cardinal Beaufort, "the celebrated *chef-d'œuvre*," 505 guineas; and Puck, £215 (Samuel Rogers); and Macbeth and the Witches, 360 guineas; B. West, King Lear in the Storm, 205 guineas—this picture, with two others by West purchased at the same time, are now in the Philadelphia Museum; and "those matchless set of pictures" by R. Smirke, Shakespeare's Seven Ages of Man, 240 guineas.

Several important pictures were included in the collection of the late Richard Hulse, Esq., of Blackheath, sold on March 21st and 22nd, 1806, particularly a pair of Cuyps, Cattle and Pigs on the banks of a river, 225 guineas, and a Landscape with cattle and a farmer on a grey horse conversing with a herdsman, 430 guineas; Salvator Rosa, the Lycian Peasants transformed into Frogs,—"an extraordinary effort," 275 guineas; Rembrandt, Abraham and Sarah with Isaac, 150 guineas; Claude, landscape and figures, 140 guineas; and "a *chef-d'œuvre* that does infinite honour to the British School,"—a view of Windermere Lake, with a man driving sheep and cattle, the joint production of G. Barrett, R.A., and S. Gilpin, R.A., 80 guineas. A small but very choice assemblage of thirty-two valuable pictures, consigned from abroad, came under the hammer at Christie's on April 26th. Among these were Berghem, a "broken" Landscape, with peasants and cattle passing a ford, 345 guineas; Hobbema, A woody Landscape with cottages and figures, 210 guineas; Terburg, an In-

terior, a cavalier taking a lady by the hand, and other figures (Marquis of Stafford), 240 guineas; Both, A Mountainous Pass on the brink of a river, 300 guineas; Ruysdael, A Woody scene, with torrent rushing over a rocky bed, 190 guineas; G. Metzu, a Woman selling fish and vegetables, and a house-door, on the lintel of which is inscribed the name of the artist (Eglinton), 240 guineas; Teniers, an Interior, with Boors smoking and others regaling in an inner apartment (Lord Kinnaird), 380 guineas; Wouverman, Halt of the hawking party, 345 guineas; A. Ostade, An Interior, with many figures, dancing and regaling, an open door in the distance admits a view of a beautiful landscape, 490 guineas; Cuyp, A Landscape on a road at the foot of a mountainous pass, peasants driving cattle, 376 guineas; and a Paul Potter, A Farmyard with cattle and figures, "acknowledged by the artist to have been his masterpiece," originally painted for the family of Slingleant, 1,450 guineas (Campbell). The thirty-two pictures realized £7,099 13*s*. The sale which, above all others, was to have rendered the year 1806 celebrated in the annals of picture sales, did not take place. The collection formed by Mr. Welbore Ellis Agar, chiefly through Gavin Hamilton, who (see p. 59) brought a large number of pictures to this country from Rome and other cities in Italy, was announced by Mr. Christie for May 2nd, 1806. There were in all sixty-five pictures, the sizes of which are given in the catalogue, printed in French; but the entire collection was privately purchased

by Lord Grosvenor for 30,000 guineas. Deprived of the privilege of selling the Agar collection, Mr. Christie offered to his clients, on May 17th, a small selection of twenty-four pictures, the property of H.R.H. the Duke of Gloucester, the most important works being R. Wilson, The Death of Niobe,—"the celebrated *chef-d'œuvre* of the immortal Wilson, engraved by Woollett," 800 guineas; and Andrea del Sarto, a Holy Family known as the "Madonna del Sacco," and purchased at Rome by the duke, 600 guineas.

An anonymous collection, sold on February 7th, 1807, calls for special examination, inasmuch as it contained three good pictures, Schalken, Le Concert de Famille, an interior with five persons, 230 guineas—this work has been engraved by Wille; C. du Jardin, A Cavalier watering his horse at a brook during a halt from the chace, 250 guineas; and a highly important work of Rubens, The Return of Peace to the City of Antwerp, the latter allegorically represented as a beautiful female embraced by Pallas, who has put sedition under her feet, in the distance a storm dispersing, 950 guineas. During the next week (February 14th) the capital and valuable finished and unfinished original works of the distinguished artist John Russell, Esq., R.A., crayon painter to His Majesty, the Prince of Wales and Duke of York, came up for sale (and a still further consignment on March 25th); and on the 26th, 27th, and 28th the pictures of "one of the principal proprietors of the European Museum, retiring from

the concern," came under the hammer, but neither sale calls for details.

The remaining works of "that great genius and distinguished artist, James Barry, Esq., deceased," occupied Mr. Christie on April 10th and 11th, 1807, but very few of the 141 lots need detain us. We may mention, however, the justly celebrated *chef-d'œuvre*, Pandora receiving her Presents from the Gods, 230 guineas, the finished study of his great picture on the walls of the Society of Arts in the Adelphi; an unfinished Portrait of Dr. Johnson, 30 guineas; and A Temptation of Adam, 100 guineas. Quite an epidemic of sales of "the remaining works" of recently deceased artists appears to have broken out in this year; for in addition to the two already mentioned, on April 27th, "the select and reserved collection of portraits of the eminent and very celebrated artist," George Romney, was offered for sale, but very few of the articles were actually sold; they were reserved, in fact, until May, 1894, when they came up at Christie's once more.

The principal picture sale of 1807 was the earlier of the two of M. Lafontaine, a very successful dealer of Paris, and through whose hands a large number of highly important works passed. For convenience we bracket the two sales together. The earlier of the two, that of June 13th, 1807, included the celebrated Rembrandt, now in the National Gallery, the Woman taken in Adultery, 5,000 guineas; the equally famous Claude, A Landscape, with figures representing the marriage fes-

tival of Isaac and Rebecca, known also as "Il Molino, or Claude's Mill," from the composition including a picturesque water-mill, 800 guineas; this picture is also in the National Gallery. There were several other Claudes, notably The Grotto of Neptune, 410 guineas; and Landscape and seaport, 1,900 guineas; Rembrandt, a Sea piece, with numerous vessels and a yacht from which the Statholder and suite have put off in a barge of State, 470 guineas; Rubens, Portrait of Helena Forman and child, in a landscape by Breughel, £290; Leonardo da Vinci, St. Jerome seated under a Tree, 440 guineas; and Correggio, Virgin and Child with St. John, from the Modena collection, 3,000 guineas. The second of the two sales, June 12th, 1811, was, like the first, anonymous, although the vendor's identity was in each case well known. The great picture on this occasion was the celebrated Rembrandt, The Master Ship-builder, "known throughout Europe as the finest performance in his second manner," and purchased for 5,000 guineas by Lord Yarmouth for the Prince of Wales (George IV.); this picture is now in the Royal Collection, Buckingham Palace. Lord Yarmouth also purchased Adrian Van de Velde, Peasants and cattle reposing beneath a woody bank, 1,800 guineas; Wouverman, Hay Harvest, "a perfect *chef-d'œuvre*, in which all the excellencies of this master are beautifully combined," 1,700 guineas; A. Ostade, Flemish Family's Repast, one of this artist's very finest interiors, 1,000 guineas; and Teniers, A Flemish Village Fête, a composition of nearly 200 figures,

comprising a religious procession, a brawl, a group of dancers, tables spread with viands, and peasants regaling, 1,650 guineas. The other pictures included—F. Mieris, Lady Stringing Pearls, seated at a table covered with a rich Turkey carpet, on which is a silver vase and salver, 280 guineas—this is the celebrated "l'Enfileuse de perles," afterwards in the Talleyrand Collection; Vandyck, Christ Healing the Lame Man,[1] a composition chiefly of three figures, engraved by De Jode as "Tolle Crabbatum," £346; Salvator Rosa, A Grand Landscape with broken hilly grounds and detached rocks, 290 guineas; G. Poussin, A Grand Landscape, 290 guineas; Guercino, The Woman taken in Adultery, from the palace of Cambiaso, Genoa, 240 guineas; J. Both, A Grand Landscape, with figures, the Baptism of the Eunuch, 1,550 guineas; and W. Van de Velde, A Calm, with a fleet at anchor, and a vessel and yachts in motion, 950 guineas. Although all these prices are duly copied from Mr. Christie's catalogue, it is highly probable that several of them are fictitious. The Wouverman, as well as the Rembrandt and Van de Velde passed into the Prince of Wales's possession, and, after adorning the walls of Carlton House, were subsequently removed to Buckingham Palace; but the Prince is understood to have acquired them at much lower than the published amounts. Several pictures, moreover, were admittedly bought in.

On Saturday, June 20th, 1807, "a most capital

[1] By some extraordinary blunder Redford quotes this picture as having realized £3,800 at this sale.

and valuable collection of pictures, the property of an eminent collector, purchased by him chiefly in the course of several tours on the Continent," came under the hammer, and appears to have included a few good things, notably a *chef-d'œuvre* of Rubens, A Holy Family, formerly the altarpiece of the Theatine Convent at Munich (and possibly the picture referred to by Van Hassett as "provenait de la collection de Lord Scarborough"), 800 guineas; and another by the same artist, Fathers of the Church, 195 guineas. A few other sales of this year may be here dealt with collectively. On June 2nd, 3rd and 5th, Mr. Christie sold the Museum and entire stock of Mr. Innocent, "retiring from the business and removed from his house at the corner of Little Newport Street"; the stock comprised a great assortment of stones, agates, crystals, miniatures, shells, minerals, carvings in ivory, eight small stained glass gothic windows, and, last but not least, "the cap in which King Charles I. was beheaded," and which, in spite of the fact that it was "well authenticated," only realized £2 15*s*. On October 2nd "a vast assemblage of curious and singularly fine Hyacinths and other bulbous roots of the rarest kinds and in every variety," came up for sale at Christie's, and this was probably the first consignment of the kind sold by auction in England; the experiment was apparently a success, for on November 3rd another importation came under Christie's hammer.

Only one sale in 1808 calls for special notice.

CHRISTIE'S AUCTION ROOMS.

By T. ROWLANDSON. From "The Microcosm of London," plate 8.

CHRISTIE'S AUCTION ROOM

A dozen pictures, "the property of John Lenthall, Esq., being a choice part of the collection formed by William Lenthall, Speaker of the Long Parliament, who died in 1662, since which time the paintings have never been out of the family mansion at Burford (Oxfordshire), from which they have recently been brought." The only work in this small collection which calls for special notice was a group of seven life-size pictures by Holbein, the arms of the principal figures emblazoned over the heads of each ; the picture measured 15 feet × 10 feet, and was bought in at 1,000 guineas. Wornum states that this picture is considered to be made up from Holbein's drawing at Basel, and other figures introduced by a later hand in 1593, fifty years after the death of Holbein ; it is now in possession of Mrs. Strickland, of Cokethorpe Park, Witney.

The year 1809, like its predecessor, was barren in good picture sales. Only one (February 24th) may be mentioned, that of the late Sir H. T. Gott, of Newland Park, near Chalfont St. Peter's, Bucks, but only two or three realized over 100 guineas, *e.g.*, J. and A. Both, An Italian Landscape, with cattle and figures, 155 guineas, and a Wouverman, Romantic Landscape, with a halt of sportsmen, 120 guineas. The most attractive sale of the year took place on June 3rd, and comprised "a very rare and exceedingly curious assemblage of valuable articles actually designed as presents to Bonaparte when first Consul of France, intercepted by English cruisers at the Rio de la Plata

and elsewhere on their passage to Europe." These articles included a Chinese pleasure yacht chiefly composed of ivory, 6 feet long × 6 feet high, "of the most surprising and elaborate workmanship," 240 guineas; and a fan of the very finest Japan lacquer on the talipat leaf, "probably the only article of the kind ever seen in the western world," 30 guineas.

A number of important sales took place during 1810. The earliest of these, March 16th and 17th, comprised "original pictures from Spain, the actual property of a noble family, expedited to this country on their late removal from Seville"; but the two days' sale only produced £871, and only one picture need be specified, a Murillo, An Old Woman eating porridge, 71 guineas. During the last few days of March and the first few days in April, Mr. Christie was busy dispersing the extensive collections of pictures, furniture, wines, books, snuff boxes, jewellery, prints, and so forth, of the late Hon. C. F. Greville, F.R.S., F.A.S., etc. The collection of 99 pictures was sold on March 31st, producing a total of £4,144 11*s*. The majority were probably good old copies after the great Italian masters; but a few first-class works occurred in this sale, notably R. Wilson, Apollo and Diana slaying the children of Niobe, apparently one of the two duplicates of the picture in the National Gallery, 205 guineas; Rubens, Loves of the Centaurs, in a landscape, 610 guineas, purchased by the Marquis of Douglas, and again sold with the Hamilton Palace Collection in 1882.

But the great sale of the year was the second Walsh Porter collection, on Saturday, April 14th, when 52 lots realized the total of £30,074 19*s*., the record amount of a day's sale at Christie's, up to and for long after the year 1810. We have already seen that Mr. Walsh Porter had sold one collection seven years previously, and that collection was, at the time, regarded as an excellent one. This second collection, which comprised specimens of nearly all the great masters of every foreign school, is described by the auctioneer as "a superb assemblage, well known to the more distinguished cognoscenti, but which has never been generally exhibited," and further as "scarcely to be equalled by even the finest that has been consigned to this country within the last ten years." The sale was without the least reserve, and the catalogues, without which no person was admitted on the day of the sale, were sold at half-a-crown each. The more important of the pictures were the following :—Jan Steen, Exterior of a Cabaret, with skittle-ground, near a fortified town, several groups, from the Neuilly collection, 194 guineas; Van der Heyden, A view of the Stadthouse, Amsterdam, 220 guineas; Ruysdael, The Mill, now at Buckingham Palace, 290 guineas; Carlo Dolci, Virgin and child, with flowers, 300 guineas; Guido, St. Apollonia and the Executioner, with cherub, from the Orleans collection, 330 guineas; Metzu, Lady with a harpsichord, and cavalier, from the Choiseul collection, 250 guineas; A. Ostade, Boors smoking, 260 guineas; Wynants

and Wouverman, Forest scene, with figures hawking, 320 guineas, purchased by Lord Yarmouth for the Prince of Wales; Wouverman, Camp scene with a beggar, 300 guineas; Leonardo da Vinci, Virgin and child with cherries, sculptured pedestal and landscape, 810 guineas; Giorgione, Venus and Cupid stung by a bee, in landscape, from the Orleans collection, 320 guineas; Vandyck, St. Sebastian and soldiers, 850 guineas, and Virgin, with Infant standing on her knee, with Magdalen, David, and the good Thief, 750 guineas; Teniers, Group of fishermen on beach, 610 guineas, and Village Surgeon, from the Chevalier De Venée's collection, engraved, 240 guineas; Gerard Dow, Old Woman with a candle, 200 guineas; Rembrandt, Head of a Rabbi, 194 guineas; P. Veronese, Marriage of the Virgin, with many figures, from the Corsini Palace, 350 guineas; N. Poussin, Holy Family, 610 guineas; G. Poussin, Woody valley, with goatherd and figures, from the Corsini Palace, 600 guineas; A. Carracci, Silenus and Apollo, designed for a harpsichord, from the Lanzelotti Palace, engraved, 300 guineas, purchased by Mr. Angerstein and now in the National Gallery; Murillo, a pair from the Capuchin Convent, Genoa, Magdalen in prayer, choir of angels, 420 guineas; and a *Riposo* with angels, 1,000 guineas; Titian, Adoration of the Kings, with one of the kings alighted from a white horse, presented to Charles V. by the Spanish Court, 520 guineas; Titian, Ariadne in Naxos, known as "the Bacchanalian Scene," one of the four

pictures painted for Duke Alfonso of Ferrara, 1,500 guineas,—the catalogue contains a long description of this work, "which agrees with the picture No. 450 in the Museo del Prado, Madrid, of which this was either a fine copy or a replica, as it brought this high price" (Redford)—the present whereabouts of this picture is not known; Guido, St. Jerome and Angel, from the Balbi Palace, 610 guineas; Bassano, Conversion of a Princess, with a bishop, and cherubs, from Corsini Palace, 310 guineas; Andrea del Sarto, Virgin with the young Christ and St. John, 1,150 guineas (Buchanan); Domenichino, St. Cecilia, holding palm in right hand, and scroll of music in the left, group of angels near, and before her the organ, a wreath of roses round her head, formerly in the Pallavicini collection, 1,750 guineas (the same); three highly important Claudes, The Enchanted Castle, a bay, with castle on the shore in middle ground, and fine trees, female figure in a pensive attitude seated in foreground, figures in a boat in the bay, some deer near, 900 guineas (the same)—sketched by Claude, No. 162, "Liber Veritatis," and the picture painted for the Conestabile collection in 1664, subsequently passing into the possession of Mr. Davenant, Mr. Chauncy, M. de Calonne, Mr. Froward, Mr. Walsh Porter, Mr. Wells, of Redleaf, and finally into the Overstone collection, where it now is; Sinon before Priam and his suite, with guards to the right, Troy on the left on a hill, and the Trojan camp, from the Ghigi Palace, No. 145, "Liber Veritatis" 2,750 guineas;

and Æneas shooting deer on the coast of Lybia, Achates and followers, woody landscape, with several temples and ancient buildings, from the Colonna Palace, 600 guineas; two by Rubens, Pan and Syrinx, from the collection of the Duc de Montesquieu, cabinet size, engraved, 1,000 guineas, and The Painter as St. George, preceded by his three wives, one as Mary Magdalen, standing in front before the Virgin seated with the Infant, St. Jerome kneeling, with winged boy holding book, group of angels in sky, formerly in the Balbi Palace at Genoa, 2,050 guineas; P. Veronese, Venus and Cupid, from the Colonna Palace, 770 guineas; Correggio, Danaë receiving the shower of gold, rather smaller than life—this picture is referred to at length in Mengs' "Life" of the Artist (see also p. 71), 2,050 guineas.

Subsequent sales held during the year 1810 suffer much by comparison with the Walsh Porter sensation. The collection of Sir Philip Stephens was sold on May 17th, on the premises, 2, Great Cumberland Crescent, Oxford Street, by order of Viscount Ranelagh, but of the hundred pictures we need only refer to Teniers, The Gazette, four men and the newsman, from the Orleans collection, £450; A. Cuyp, A Grand Landscape, morning scene, a river, a horseman in the middle of the foreground, and other figures, with cows, $48 \times 63\frac{1}{2}$, 1,600 guineas, and an Evening Scene, bank of river with cows and herdsman, fisherman's basket in front and a heron hiding in the rushes, 1,000 guineas. Caleb Whitefoord's collection was sold by

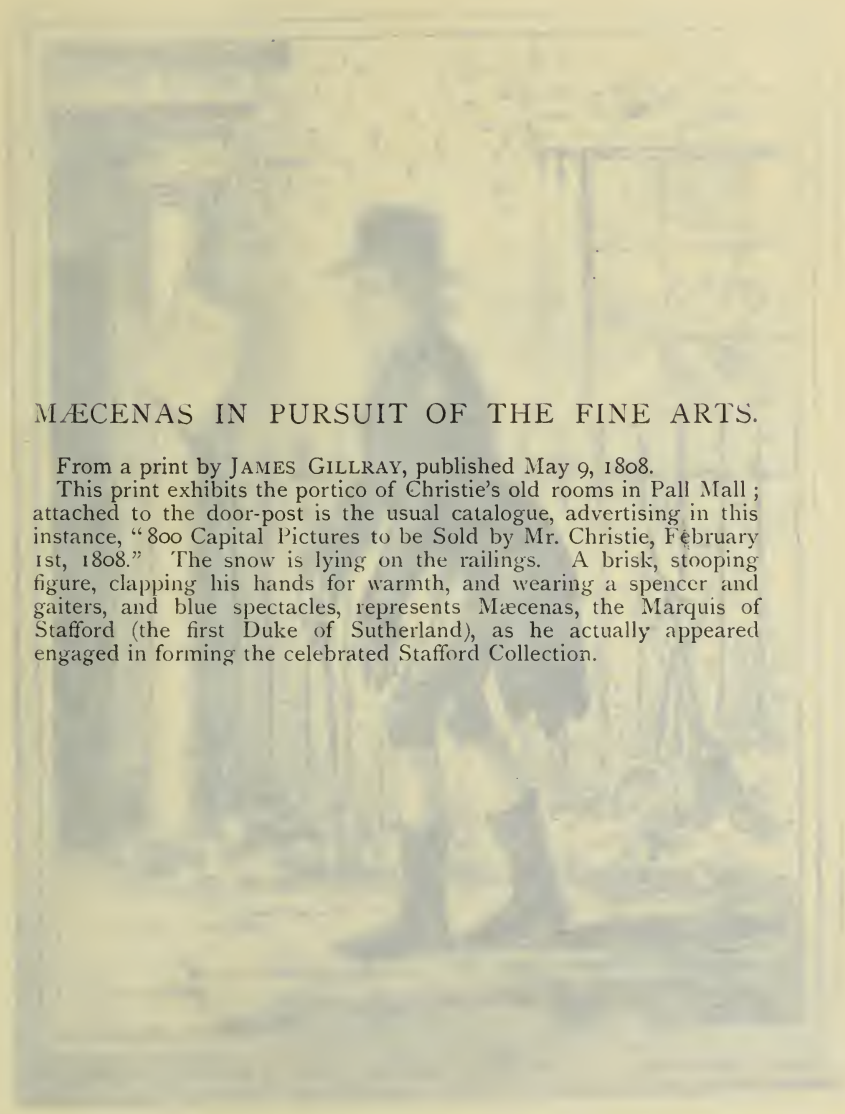
Mr. Christie on May 4th and 5th, but it contained no pictures of importance—Whitefoord is painted by Wilkie as the hero in the well-known picture of The Letter of Introduction. On May 25th and 26th, Mr. Christie sold the pictures and works of art in marble and bronze of the late Marquis of Lansdowne, removed from Lansdowne House, and including a pair by Salvator Rosa, Diogenes casting away his Golden Cup, 980 guineas; and Heraclitus contemplating, surrounded with decaying pyramids, obelisks, spoils of war, skeletons, etc., 950 guineas, both from Sir George Yonge's collection, and both bought in; also 38 pictures by order of the assignees of Michael Bryan, author of the "Dictionary of Painters"; and also of a number of pictures the property of "a collector distinguished for his refined taste," which included Murillo, Madonna and child, 650 guineas; and the Assumption of the Virgin, "a beautiful little gem," 140 guineas; and several examples of Teniers, Wouverman, A. del Sarto, N. Poussin, and Sir Antonio More's Portrait of Queen Mary, 180 guineas.

CHAPTER IV.

1811—1847.

WILLIAM YOUNG OTTLEY—DUCA SAN PIETRO—DUKE OF ROXBURGHE—HENRY HOPE—J. F. TUFFEN—PH. PANNÉ—BENJAMIN WEST—ARTHUR CHAMPERNOWNE—MARCHIONESS OF THOMOND—JOHN LAMB—MARQUIS OF BUTE—FONTHILL—G. WATSON TAYLOR—DAVID GARRICK—NOLLEKENS—MADAME MURAT—SIR M. M. SYKES—H.R.H. THE DUKE OF YORK—EGYPTIAN ANTIQUITIES—DUKE OF BEDFORD—LORD DE TABLEY—LORD CARYSFOOT—GEORGE CANNING—LORD GWYDYR—SIR THOMAS LAWRENCE—EARL OF MULGRAVE—LORD C. TOWNSHEND—W. G. COESVELT—SIR SIMON H. CLARKE—JOHN PENRICE—EDMUND HIGGINSON OF SALTMARSHE—EDWARD SOLLY.

THE first important sale of 1811 (May 25th) comprised the "capital and highly valuable assemblage, chiefly of distinguished Italian, and a few Spanish, French, Flemish and Dutch pictures of the finest class, the genuine and entire collection" of William Young Ottley, the distinguished collector and connoisseur, whose first collection, as we have seen, was sold at Christie's in 1801. The present portion comprised ninety-two lots, and of these, the most important were Bartolommeo di San Marco, Mary Magdalen carried to Heaven by Angels, an unfinished work on panel,



MÆCENAS IN PURSUIT OF THE FINE ARTS.

From a print by JAMES GILLRAY, published May 9, 1808.

This print exhibits the portico of Christie's old rooms in Pall Mall; attached to the door-post is the usual catalogue, advertising in this instance, "800 Capital Pictures to be Sold by Mr. Christie, February 1st, 1808." The snow is lying on the railings. A brisk, stooping figure, clapping his hands for warmth, and wearing a spencer and gaiters, and blue spectacles, represents Mæcenas, the Marquis of Stafford (the first Duke of Sutherland), as he actually appeared engaged in forming the celebrated Stafford Collection.

MÆCENAS, in pursuit of the Fine Arts: —Scene, Pall Mall, a Frosty Morning

supposed to have been painted for Leo X., when Cardinal, whose portrait is introduced in the lower part of the picture, 120 guineas; Bassano, Jacob's Journey, 220 guineas; Guercino, A Man in Armour, supposed to be intended to represent the famous Scanderberg, "one of the finest of this artist," from the Albani Palace at Rome, 240 guineas; Raphael, Vision of a Christian Knight, from the Borghese Palace, 380 guineas,—purchased probably, according to Redford, for Sir Thomas Lawrence, from whose possession it passed into Lady Sykes's collection, whence it passed into the Rev. Thomas Egerton's hands, and was purchased for the National Gallery, in 1847, for 100 guineas; G. Poussin, Landscape and figures, from the Colonna Palace, 650 guineas; Murillo, Virgin and Child, apparently cut from its straining-frame with a sabre and rolled up, was brought to this country by a gentleman in the British Service, soon after the English had possession of Cadiz, and "was probably a part of the pillage which the French troops found inconvenient to carry with them;" and has "evidently been the altarpiece of a chapel," 380 guineas; Andrea del Sarto, Charity, brought from France to Dublin, many years ago, by the Attorney-General Tyndale—there is a fresco of the same subject in a Cloister at Florence—480 guineas; and Titian, Europa, a study, 270 guineas. In several instances, the pictures in this sale did not reach the reserve put upon them, as they came up for sale again (after Ottley's death,) on March 4th, 1837, when the

Titian sketch (of which the catalogue contained an engraving) fell to 148 guineas; Rembrandt's Bathsheba declined from £180 to 105 guineas; Bassano's Jacob's Journey, from 220 guineas to 41 guineas; and the companion picture of Dives and Lazarus, from £79 to 30 guineas.

The principal sale of the year, however, was an anonymous one, which took place on June 22nd, and comprised pictures from the collection of the Duca di San Pietro. The examples of the work of Rubens, Rembrandt, Leonardo, Spagnoletto, and Alessandro Veronese, were of a highly important character, judging by the prices at which they were knocked down. One of the two Rembrandts, The Calling of St. Matthew, is described as "a very capital and beautiful easel picture, painted with great spirit of outline, and a most brilliant and harmonious display of colour;" it was apparently bought in at 1,450 guineas; the Leonardo was a Portrait of a female in white bodice, and low embroidered turban cap, "a brunette with the most pleasing regularity of feature," "the figure simply relieved by a curtain of emerald green," 3,000 guineas. The Spagnoletto, St. Sebastien, a female drawing an arrow from a wound and another bearing the ointment, 3,000 guineas; and Alessandro Veronese, Murder of the Innocents, 2,900 guineas; these three, like the Rembrandt, were almost certainly bought in, and to a number of the other pictures no prices are attached. It is interesting to note in connection with this sale that, after the death of the Duke, some of the

pictures which had been offered in this sale, came again under the hammer on July 10th, 1813, not, however, at Christie's, but at Squibb's, when exceedingly small prices were realized—the best were Murillo, A Boy Sleeping, 36 × 27, 500 guineas; and Rembrandt, Semiramis at her Toilet hearing of the revolt of Babylon, which introduces in the foreground portraits of the wife of the artist in profile, his mother and himself, 66 × 48, 800 guineas. Mr. Redford quotes a number of the eighty-three pictures which realized less than £100.

Although Christie's annual volumes of catalogues show a progressive growth in size, and the sales a constant increase in number, the picture sales from 1810 to 1819 included very few of importance. We may mention, however, the sale of William Norton Pitt's pictures, June 1st, 1811, which realized £1,934 5*s.*; and also that some of the effects of the Duke of Queensberry ("old Q") were sold on August 30th, 1812. During 1812 the sales included the pictures collected by Bishop Hoadley and Dr. Hoadley, January 21st (total £934 16*s.*); some Italian pictures, the property of Edmund Burke, on June 5th (total £2,018 12*s.* 6*d.*); the late Duke of Roxburghe's "fashionable plate," June 11th, realized the very high amount of £33,646 8*s.* The late Bishop of Ely's extensive collection of engraved British and foreign portraits occupied 12 days in selling, from March 1st, 1813, with the apparently poor result of £1,759 2*s.* The most important sale during the nine years was

that of Henry Hope's collection, which occupied three days from June 27th, 1816, and included 286 pictures, which showed a total of £14,466. Four of the most interesting works were purchased by Lord Yarmouth for the Prince Regent, and are now in the Royal Collections, namely, two portraits by Vandyck, the artist himself as Paris, 360 guineas; and Gaston, Duc d'Orleans, 390 guineas; Rubens, Assumption of the Virgin, 240 guineas, at Windsor; and a Rembrandt, portrait of Burgomaster Pancras and wife, £300, now at Buckingham Palace; Vandyck's portraits of De Vos and his Wife, 80 guineas and 100 guineas respectively; Rubens, Woman taken in Adultery, 2,000 guineas —the highest price in the sale; and the Assumption of the Virgin, 250 guineas; Murillo, Holy Family, from the Calonne collection, £320; Guido, Magdalen, 210 guineas, and Salvator Mundi, £215, and two other pictures attributed to this master, and a pair by Albano, the Bath of Diana, and Apollo recalled to Heaven, (purchased by Lord Yarmouth) for 147 guineas. The Duc d'Alberg's pictures were sold at Christie's on June 13th of the following year, the sixty-seven lots realizing a nominal total of £2,162, but most of them were bought in; the chief prices were, Domenichino, Landscape, 1,000 guineas; Correggio, Christ's Agony in the Garden, £367; Albano, St. Teresa in Prayer, 200 guineas; G. Poussin, Mount Parnassus, with figures by P. da Cortona, 200 guineas; and the companion picture, 240 guineas, —both these latter were painted for the Palavicini

Palace, Rome; Metzu, Woman cleaning Fish, 160 guineas—this picture passed into the Beckford collection, and from thence into that of Mr. Higginson, and was again sold at Christie's in 1846; and Jan Steen, The Artist and his family at dinner, £362.

On Friday, May 9th, 1817, and three following week days, the pictures and so forth, of William Beckford of Fonthill, realized £4,339 9*s.* 6*d.* Mr. J. F. Tuffen's collection of ninety-four pictures was sold on April 11th, 1818, and produced, with the bronzes, Etruscan vases, sculpture, etc., sold on the same day, the total of £4,253 5*s.*; it included, Jan Steen, a Cabaret scene, the hostess presenting wine to a man seated on a barrel under a trellis, $12\frac{1}{2} \times 9\frac{1}{2}$, from the collection of the Duc de Valentinois, 245 guineas; Wouverman, A Fair, from the same collection, 13 × 14, 120 guineas; A. Van de Velde, Cattle feeding, with boy and girl, $11\frac{1}{2} \times 16$, from the Heathcote collection, 180 guineas; A. Ostade, Interior, with Boors playing Tric Trac, from the Orleans Gallery, 340 guineas; Isaac Ostade, Door of a Cabaret, with Boors drinking, and a white horse, 14 × 13, from the collection of the Comte de Vaudreuil, 20 × 14, 200 guineas; W. Mieris, Interior, with a Showman and a Dutch family, from the collection of Lady Holderness, 23 × $19\frac{1}{2}$, 330 guineas; and Teniers, an Open-air Concert before the artist's house, Teniers playing a violoncello, with his wife and family, 16 × 13, £173.

In 1819, March 26th, and two following days,

the collection of 350 pictures, by the old masters, of Ph. Panné, of Great George Street, Hanover Square, came under the hammer at Christie's. There were many good things in this collection of 350 pictures, although there were no sensational prices. Special mention may be made of the following:—P. de Hooghe, The Cradle, mother suckling infant, with spaniel and servant, 32 × 36, £174; Leonardo, Virgin, Child in her lap, stretching out his arms, foliage background, 41 × 32, 280 guineas; Giorgione, Concert of four figures, said to be portraits of two Italian poets and their mistresses, from the Udny collection, 32 × 40 (Lord Yarmouth), 277 guineas. This collection is especially noticeable on account of the several first-class examples of Correggio which it contained, viz., Danae, 60 × 76, from the Udny collection, 309 guineas (see p. 86); Virgin, with child in her lap, 34 × 27, 250 guineas; The Virgin with the Infant Christ on her knee, with workbasket, and St. Joseph at his carpenter's bench, "La Vièrge au Panier," 14½ × 11½, 240 guineas, "apparently the beautiful picture in the National Gallery, No. 23, which was purchased of Mr. C. J. Nieuwenhuys for £3,800 in 1825" (Redford). No total of this sale is given, but the second day realized £3,397, and the third day, £6,125. A notable sale of 1819 comprised the painted Greek vases of the late Sir John Coghill, Bart., June 18th and 19th, realizing the then high amount of £2,557 4*s.* 6*d.*

The two principal sales of 1820 were those of Arthur Champernowne and Benjamin West,

P.R.A. West, who succeeded Sir Joshua Reynolds in the Presidency of the Royal Academy, was, like his distinguished predecessor, not only an artist, but an eminent collector of objects of art. There were two sales, the earlier and more important taking place at the artist's late residence in Newman Street, on June 23rd and 24th, 1820, and the second on May 28th, 1824. Mr. Christie was the auctioneer on both occasions. Mr. Redford gives a fairly exhaustive list of the articles included in the earlier sale, and places the total at about £15,000. The principal pictures were the following:—Metzu, Lady playing *Viol di Gamba*, gentleman with a flute, and two others in the background, $18\frac{1}{2} \times 15\frac{1}{2}$, 150 guineas; Rembrandt, Abraham and the Angels, dated 1646, $6\frac{1}{2} \times 8\frac{1}{2}$, 290 guineas; and a forest scene, with figures, 16 × 14 (S. Rogers), 200 guineas; A. Carracci, Death of St. Francis, and a choir of Angels, $27\frac{1}{2} \times 19\frac{1}{2}$, 194 guineas; P. Veronese, The Offering of the Wise Men, 39 × 53, 120 guineas; four examples of Titian, the Magdalen in landscape, 47 × 37, 150 guineas; the Bath of Diana, 27 × 36, study for the picture in the Stafford Gallery, 610 guineas; the Last Supper, study for the picture in the Escurial, $29\frac{1}{2} \times 40$, 435 guineas—apparently bought in, as it was again sold in the West Sale of 1824, this time realizing only 250 guineas (it is now in the Overstone Collection of Lord Wantage)—and the most important work in the sale, The Death of Actæon, 49 × 71, formerly in the collection of Charles I., to whom it was presented by the

King of Spain, 1,700 guineas; Pynacker, A glowing Landscape with arched gateway, $38\frac{1}{2} \times 50\frac{1}{2}$, £299; N. Poussin, Landscape, with Cephalus and Procris, $25\frac{1}{2} \times 32$, 205 guineas, and a Moonlight Landscape with Pyramus and Thisbe, $25\frac{1}{2} \times 37$, 180 guineas; Giorgione, Knight in armour, the head bare, a whole length portrait, said to be of Gaston de Foix, was purchased for 140 guineas by Samuel Rogers, and bequeathed by him to the National Gallery in 1855; Parmigiano, Virgin and Child, St. John and Magdalen, 26 × 21, from Sir G. Page's collection, 360 guineas; Wouverman, The Watering place, with the red cap, from the Choiseul collection, 18 × 25, 500 guineas; Hobbema, River Scene, with fisherman, 18 × $25\frac{1}{2}$, 290 guineas; Rubens, Minerva repelling War from the Throne of James I., 155 guineas; Guido, Ecce Homo, oval on panel, 22 × 16 (S. Rogers), 700 guineas; and Berghem, peasants at door of a stable, and girl milking, 44 × 39, 450 guineas. The 1824 sale comprised "the remaining pictures of the late Benjamin West," and produced the insignificant total of £829 10*s.* 6*d.* There was yet a third West sale, and this consisted of pictures, mostly studies for his large works, which Mr. West exhibited in the gallery where he received visitors at his house; this sale was conducted by George Robins, on May 22nd, 23rd, and 25th, 1829.

The second important sale of 1820 comprised the collection of pictures formed with excellent judgment by the late Arthur Champernowne, "purchased from several distinguished Palaces in

Italy." The sale took place on June 30th, and produced a total of £5,688. The principal lots were Rubens, the Horrors of War, $19\frac{1}{2} \times 30\frac{1}{2}$, a sketch of the large picture painted in 1637, and now in the Pitti Palace at Florence, 155 guineas, purchased by Samuel Rogers, and now in the National Gallery; a good copy of Andrea Mantegna's Triumph, 335 guineas; Titian, Noli me Tangere, from the cabinet of the Muselli family at Verona, and subsequently in the Orleans collection, 315 guineas, purchased by Samuel Rogers and bequeathed by him to the National Gallery in 1855; Domenichino, landscape with St. George and Dragon, from Lucien Buonaparte's collection, purchased by the Rev. H. Carr (against S. Rogers), for 410 guineas, and bequeathed by him to the National Gallery in 1831; N. Poussin, landscape, and figures (S. Rogers), £212; G. Poussin, landscape, "The Campagna" £220; Murillo, Adoration of the Shepherds, from a [? the Capuchin] Convent at Genoa, £430; Andrea del Sarto, Holy Family, from the Mari Palace, Genoa, £410 guineas; and Fra Bartolommeo, Virgin, Christ and St. John, from the Aldobrandini Palace, Rome, 290 guineas.

The only important sale of 1821 was one of the greatest interest. It comprised many works of the old masters, and a number of Sir Joshua Reynolds's own pictures, which Sir Joshua had bequeathed, with the bulk of his property, to his favourite niece, Mary Palmer, who married the Marquis of Thomond. The sale took place on May 18th and 19th, the pictures and a few bronzes

producing a total of £15,040 13*s.*; whilst the collection of Sir Joshua's sketches and drawings by the old masters, sold on the 26th, fetched £962 12*s.* The sale attracted all the *élite* of the day, and among those present were the Dukes of Devonshire and Northumberland; Lords Egremont, Grosvenor, Bridgwater, Fitzwilliam, Dudley, and Harewood; Sir Charles Long for George IV., and Mr. Alexander Baring. The following list includes the chief works :

Portrait of the Artist with a Book	234 gs.	Lord Normanton.
Hope Nursing Love	215 gs.	Morris.
Mrs. Hartley as a Bacchante with a Child on her Shoulders	290 gs.	Lord Carysfoot.
Young Girl with Scarlet Muff	265 gs.	Lord Landsdowne.
Gipsy Fortune Teller, 44 × 55½	240 gs.	Gosling.
Piping Shepherd Boy with Dog	410 gs.	Sir G. Philips.
Young Shepherdess with Lambs	210 gs.	
[?Mrs. Stanhope as] Contemplation, 55½ × 44	145 gs.	Pinney.
Dido on the Funeral Pile, 56 × 94	700 gs.	Pinney.
Snake in the Grass	510 gs.	Sir John Soane.
Resignation, elderly man in chair	125 gs.	Pinney.
Lady Hamilton	202 gs.	Lambton.
Sir Joshua in Spectacles	100 gs.	
View from Richmond Hill	155 gs.	
Girl with Kitten	295 gs.	Lord Normanton.
Mrs. Stanhope	£1,105	Pinney.
Earl of Dunmore, whole length	114 gs.	
Admiral Rodney	115 gs.	

The sale included also Sir Joshua's large paintings, designed for the New College, Oxford, and which were copied on glass by Jarvis. These pictures, all of which measured about 72 × 33, were:

Adoration of the Shepherds (portraits of Sir Joshua and Jarvis)	1,500 gs.	Lord Normanton.
Girl, and Children with a Torch	400 gs.	,,
Shepherd Boy and Dog	650 gs.	,,
Young St. John and Lamb	600 gs.	
Charity	1,100 gs.	,,
Faith	700 gs.	,,
Hope	350 gs.	,,
Temperance	600 gs.	
Justice	175 gs.	
Fortitude	400 gs.	
Prudence	410 gs.	

Of the foregoing pictures, it may be mentioned that the Snake in the Grass[1] has found a permanent home in the Soane Museum, Lincoln's Inn Fields; Hope nursing Love is at Stafford House; the fancy portrait of Mrs. Hartley appeared at Lord Carysfoot's sale in 1828, at the Bentley sale in 1863, when it was bought in, and again in 1874, when it was purchased by Messrs. Agnew, and is now the property of Lord Rothschild; the Piping Shepherd Boy is still in possession of Sir George Philips's descendant; the portrait of Mrs. Stanhope as Contemplation appeared in the Munro sale of 1878, and was purchased for the Baroness Alphonse de Rothschild; the Girl with a muff is owned by

[1] This is one of the two genuine duplicates. The original picture, now in the National Gallery (see p. 121), was painted by Sir Joshua for Lord Carysfoot in June, 1788, the price being 100 guineas. The second duplicate is in Baron Rothschild's collection. This picture has always been a prime favourite with copyists, and no season's picture sales is complete without several of these copies.

the Marquis of Lansdowne; whilst some of the New College pictures are in possession of the present Lord Normanton, and at least two of these, the Adoration of the Shepherds, and the Shepherd Boy, belong to the Earl Fitzwilliam.

In March and April of 1821 Mr. Christie was selling the contents of the Gothic Hall, near the Opera Colonnade, Pall Mall. This sale is interesting to us chiefly from the fact that it was one of the first in which armour is made a special feature. One of the lots was "a most excellent suit of the early part of Elizabeth's reign," and of about six feet in height; it was discovered about three years previously in an old convent near Norwich, and now realized thirty guineas. The same sale included what was described as Oliver Cromwell's helmet, which went for a couple of guineas. The most curious lot of all was No. 221, catalogued as the armour of a crusader, and described as follows: "This ancient Suit of Chain mail is of the utmost rarity, being the only perfect specimen extant: it remained for centuries in Tong Castle in Shropshire, from whence it was obtained by the late Dr. Green, of Litchfield: it is near 700 years old, being of the time of King Stephen *as set up*, including the horse and the highly curious and elaborate armour which covers it (*of which we have no memorandum except in ancient illuminations, tapestry, etc.*), together with a Norman spear and ditto mace, both of which are perfectly unique." Apparently this valuable relic was not sold; at all events it subsequently found its

way to the Tower of London, where it now is, and where it was revered for many years as having been worn by a Crusader. It is, however, of comparatively modern manufacture, and is certainly not older than the sixteenth century; the horse is Persian work and the man is Indian of the same period. The suit of armour of Henri IV. of France was offered at the same time, as was also a curious carved stock of an Arcubalista, found about the year 1773 by some labourers working in Bosworth Field (*Gentleman's Magazine*, February, 1785), but apparently neither lot was sold.

The year, 1822, which promised to be one of the most successful for Mr. Christie, turned out to be a singularly uninteresting and unprofitable one. On May 14th and 15th, the small collection of pictures, the genuine property of John Lamb, Esq., late of the South Sea House, deceased, well known for his love of the fine arts—who may possibly have been related to Charles Lamb, who was also of the South Sea House—realized £1,317 6*s*. Some pictures from the very noble and extensive collection" of the Marquis of Bute, were sold June 7th and 8th, of the same year, and realized a total of £3,628 7*s*. 6*d*. During the early summer of this year, the rumours of the sale of the magnificent art collections at Fonthill Abbey disturbed the sleeping hours of collectors all over the country, and the newspapers of the period to some extent reflect the excitement which this rumour was causing. During August the following advertisement appeared in the *Museum* and other newspapers:

"Fonthill Abbey. (Now on view.) Mr. Christie has the honour very respectfully to inform the Nobility, Connoisseurs, and the Public, that on Tuesday, October 9th, he will sell by Auction, the very select and valuable collection of Italian, French, Flemish, and Dutch pictures, in the above highly-celebrated mansion, which has been formed under the peculiar advantages of correct judgment and acknowledged taste, by purchases abroad and in this country.

"Among them will be found, of the Italian School, the Laughing Boy, by L. da Vinci, which was long preserved and admired in the cabinet of the famous Earl of Arundel; the Sibylla Lybica, by L. Carracci, of gallery size, formerly in the Lansdown Collection; and Job and his Friends, the celebrated Santa Croce, master-piece of S. Rosa; and others of the first class, by L. da Vinci, Solario, Perugino, Garofalo, Mazzolino, M. Venusti, Bronzino, Bellini, Bonifaccio, P. Veronese, Bassano, and Domenichino; of the early painters, A. Mantegna, V. Eyck, Quintin, Matsys, and A. Dürer.

"Also, the Poulterer's Shop, by G. Dow; l'Embarquement des Vivres, by Berghem; and a small Landscape, by ditto, of exquisite beauty; two by Teniers; one by Mieris; one by Poelemborg; and a Flower Piece, by Van Huysum, all from the Choiseuil and Praslin Cabinets: and various by—Holbein, Sir A. More, Velasquez, Murillo, A. Cano, G. Poussin, Stella, Vernet, Fragonard, Brill, Breughel, Neefs, Rembrandt, Peters, Steenwyck, Wilson, West, Stothard, Decort.

"N.B.—The View will close on the 29th of September, previous to the Sale.

"Catalogues may be had of Mr. Hitchcock, on the Single, at Amsterdam; of Mr. Nieuwenhuys, Brussels; at Mr. Gaglinani's office, Paris; of Mr. Clarke, Bookseller, Bond Street, London; and of Mr. Christie, Pall Mall."

We make no apology for quoting the advertisement in its entirety, as although Mr. Christie drew up the catalogue, of which 1,500 were sold at a guinea each, the entire collection was disposed of *en bloc*, prior to the above date, to a Mr. Farquhar for £350,000. The sale of the works of art, furniture, etc., actually took place in September and October of the following year, not, however, under Mr. Christie's hammer, but under that of Mr. Phillips, and consequently does not come within the scope of the present work.

One of the earliest sales of the year 1823 consisted of the choice collection of painted Greek vases, formed by the late Sir Henry Englefield, which came under the hammer March 6th, 7th and 8th, and realized £2,732 15*s*. Two very important sales took place in the following June. The earlier one comprised the "town collection" of pictures of Mr. G. Watson Taylor.[1] Mr. Christie's announce-

[1] There is a portrait of G. Watson Taylor, M.P. (who died in 1841), in one of the set of four pictures of patrons of art during the reign of George IV., by Pieter Christoph Wonder, in the National Portrait Gallery. He is represented kneeling in front of the famous Titian, Bacchus and Ariadne, with his pale face looking up to Sir John Murray.

ment intimated in the advertisements that "on Friday, the 13th of June, and following Day, he will sell by Auction, at his Great Room, Pall Mall, precisely at One o'clock, the very distinguished collection of Italian, French, Flemish, Dutch, and English pictures, of the first class, of George Watson Taylor, Esq., being the collection from his town mansion in Cavendish Square. The superb assemblage comprises *chefs-d'œuvre* which have contributed importance to many foreign cabinets, and have been further celebrated by engravings made from them." Among them were "that grand masterpiece" of Parmigiano, the Vision of St. Jerome, originally brought to England by the Marquis of Abercorn about 1780 from the church of San Salvatore di Lauro, at Città di Castello, and was purchased at this sale by the Rev. H. Carr for the British Institution for 3,050 guineas, and is now in the National Gallery; Sir Joshua Reynolds, Mrs. Siddons as the Tragic Muse,[1] the celebrated

[1] The original picture was bought by M. de Calonne for 800 guineas. At the sale of his pictures in 1795 the "Tragic Muse" passed into the hands of W. Smith, Esq., M.P. for Norwich, for £700. From him Mr. Watson Taylor purchased it for £900, and at his sale in 1822 it was bought by the first Marquis of Westminster for 1,760 guineas. [The correct amount is 1,750 guineas.] There is an exquisite *replica* of the picture at Langley Park, Stowe, the seat of Mr. Harvey, M.P., given by Sir Joshua to Mr. Harvey's grandfather in exchange for a large boar-hunt by Snynders, which Sir Joshua admired, and which used to hang in the place now filled by the "Tragic Muse." This is certainly the finest example of the picture after the original in the Grosvenor Gallery. The Dulwich *replica* (which is the one marked in Sir Joshua's account as sold to M. Desenfans in

picture, 1,750 guineas (Earl Grosvenor). These were the two great pictures of the sale; but there were also the following:—J. Steen, An Interior, with women stealing a watch from a youth overpowered with wine and sleep, 200 guineas; Ruysdael, a small Landscape, with woody bank, a road, and a pool of water, with traveller and dog, 97 guineas; and a Heath Scene, with a clump of trees on a winding road, the companion, 200 guineas; David Teniers, the Four Seasons, "exemplified in four beautiful, small, cabinet pictures," from the Talleyrand collection, 180 guineas (Peel, now in National Gallery); Sir Joshua Reynolds, the celebrated original portrait of Dr. Samuel Johnson, painted for Mrs. Thrale, 470 guineas (Major Thwaites), subsequently in the Peel collection, and now in the National Gallery; Portrait of Baretti, reading, 100 guineas, and of Arthur Murphy, 90 guineas—both painted for Mrs. Thrale; Jan Steen, Portraits of the artist and his wife taking an afternoon nap, their children playing tricks, from the D'Alberg collection, 220 guineas (Mr. Hume); Vandyck, Portrait of Simon Vos, the celebrated animal painter, 182 guineas, and of the wife of De Vos, 340 guineas—the latter was bought by Wells of Redleaf (see also p. 92);

June, 1789, for £735,) is inferior, and according to Northcote, was painted by Score, then one of Sir Joshua's assistants. There is a *replica* (including only the upper part of the figure) in the possession of Mrs. Combe, of Edinburgh; and another, a full-length, in Lord Normanton's gallery, of the history of which I am not informed.—LESLIE AND TAYLOR'S *Life*, ii. p. 424.

Rubens, Lions at Play, 315 guineas; Wouverman, Bank of River, figures landing goods from a shallop, from the Le Perier collection, 685 guineas (Hume); A. Carracci, Christ and the Woman of Samaria at the Well, the Disciples and other figures approaching them, 310 guineas; Guido, Magdalen accosted by an Infant Angel, 310 guineas; D. Teniers, Exterior of a Farmhouse, with many Villagers and four Strolling Players, 395 guineas; William Van de Velde, A Calm, Dutch frigate at anchor, a shallop approaching her, with other vessels, 390 guineas (Peel, now in the National Gallery); Ruysdael, a cool fresh Landscape, stream of water between the ruins of an abbey mill, 300 guineas (Thwaites); G. Poussin, Landscape with rich broken scenery, buildings in foreground, 360 guineas (Beckford); Murillo, Portrait of Don Justino Neve y Yevennes, a Canon of Seville, seated, with favourite Dog at his feet,[1] 910 guineas (Thwaites); Guido, Martyrdom of St. Apollonia, on copper, 400 guineas; Hobbema, a Grand Landscape, with watermill, cottages and a transparent sheet of water, figures in a woody scene, 950 guineas (Sequire), and the companion picture, Forest Scene, with road through a village, peasant family reposing near a pool in foreground, 800 guineas (the same); Paul Potter, Landscape, with a bull and two cows, signed on a paling beneath a willow tree on the right, "Paulus Potter, f.

[1] This portrait was brought from Spain about 1804, by M. Delahante, and sold to Taylor for £1,020; it is now in the possession of the Marquis of Lansdowne.

1647," 1,210 guineas (Thwaites); Wouverman, Interior of a Stable, with mounted cavalier and two others, lady mounted and an attendant leading a horse are arriving, 530 guineas (Emmerson); and Rubens, the Grand Landscape with a Rainbow, from the Balbi Palace at Genoa, 2,600 guineas (Lord Orford). The total of the sale amounted to £18,567 19*s.*, but of this amount £6,385 worth of pictures were bought in.

Within ten days of the Watson Taylor sensation, Mr. Christie was called upon to sell the collection of pictures formed by his late friend David Garrick. Although the sale produced £3,504 13*s.* 6*d.*, "the magic of a name" unquestionably gave it an unusual impetus and interest. Garrick possessed a number of portraits of actors in character by Zoffany; a few landscapes by Loutherbourg; and some views by Lambton. The great attraction of the sale was centred in the set of four election subjects by Hogarth, Canvass, Poll, Chairing, and Feast, which lot "was purchased by Mr. Soane, with a spirit worthy of his genius and taste" for 1,650 guineas, and is now in the Soane Museum, Lincoln's Inn Fields; Hogarth's portrait of David Garrick, seated at his writing table, composing his "Prologue to Taste," with Mrs. Garrick behind, was purchased for 71 guineas by Mr. E. H. Locker, of Greenwich Hospital, who subsequently sold it to George IV., and the portrait is now at Windsor Castle; and an example of Andrea del Sarto, Madonna, Child, and St. John, attended by three Infant Angels, presented to Garrick by

Lord Baltimore at Rome, 255 guineas (Prince Leopold). The sale included a number of Shakespearian relics more or less—probably less —authentic, and among these we may mention a salt cellar of Delf ware, two guineas, and a pair of gloves and a dagger, £3 5*s*. In Mrs. Garrick's will she bequeathed a pair of gloves, worn by Shakespeare, to Mrs. Siddons, so that Garrick was passing rich in Shakespeare gloves.

Early in July (3rd, 4th and 5th) of this year the collection of yet another celebrity—Joseph Nollekens, the sculptor, to wit—came under the hammer at Mr. Christie's. A writer, probably T. F. Dibdin, the bibliographer, in the *Museum* of July 12th, says: "If ever there was a *genuine* 'turn out' this was one. You would swear, not only that the property could belong to only *one* man, but that that man had not been accustomed to live in drawing rooms, where silk-damask hangings were seen, and where Axminster carpets were felt. Such a dingy and sombre farrago, it is true, could not have graced a gallery in which ladies with long trains were accustomed to promenade; nor could they have exactly been the furniture of any room but a *studio;* in other words, a sculptor's workshop." Very few articles reached three figures, the more notable exceptions were: Venus pouring Ambrosia on her Hair, described as "a beautiful statue" by Nollekens, 220 guineas (Russel Palmer), an antique statue of Minerva with the Helmet, the arms replaced by Nollekens, 155 guineas (Duke of Newcastle); an antique bust of

Commodus, 320 guineas (the same); another of Mercury, 140 guineas (the same); and a bust of Charles James Fox, by Nollekens, 145 guineas ("Mr. Christie modestly recommended this bust to be placed between Trajan and Marcus Aurelius"). The total of the sale on the second and third days was £3,182 16*s.* 6*d.*

The year 1823 ought not to be allowed to pass without a brief reference to the pictures of Madame Murat, Ex-Queen of Naples. This unfortunate woman, after the murder of her husband, rescued fifteen Italian pictures of the very first class, from the spoils of Austria. They were subsequently transferred to a distinguished nobleman, "recently our Ambassador at the Court of Vienna," who consigned thirteen of them to the hammer of Mr. Christie, by whom they were sold on Saturday, July 12th, 1823. The remaining two, "one of them the far-famed Ecce Homo, by Correggio, are reserved, and for the present remain in the possession of the Noble Marquis." The principal prices in the sale were: Perugino, Holy Family, and three Angels kneeling in prayer over the Infant, shepherds and figures engaged in the chase are seen in the distant landscape, Bethlehem crowns a precipice, 280 guineas; Luca Cambiaso, Marriage of St. Catherine, "an extraordinary picture of the master," 260 guineas; Albano, Apollo and Daphne, in a landscape, Cupid with torch is urging Apollo forward, 140 guineas (these three were bought by Woodburn); A. Del Sarto, St. John writing the Revelations on the Island of

Patmos, pen in one hand and book in the other, 450 guineas (Woodburn); Raphael, Holy Family, from the Monte Casino, near Ponte Corvo, 490 guineas (Solly); Titian, the Enamoured Physician, female on couch, attended by a doctor, 700 guineas (the same); and Annibale Carracci, Cupid asleep, on a bed of clouds, 900 guineas (Peacock). The sale realized close on £4,000. As regards the two Correggios, not included in this sale, Mercury instructing Cupid in the Presence of Venus, and the celebrated Ecce Homo, these were sold privately by "the noble Marquis" (Londonderry), to the National Gallery in 1834, the price paid for the pair being £11,500. The former was at one time in the collection of Charles I., and the latter was purchased of the Colonna family, by Sir Simon Clarke, who, being unable to remove it from Italy, sold it to Murat.

The sales of 1824, included the Italian pictures and bronzes of the late Sir Masterman Sykes, May 21st and 22nd, the total being £5,901; the cabinet and collection of pictures, chiefly of the Bolognese School, of Count Cesare Bianchetti, of Bologna, produced a total of £2,653 14*s.* 6*d.*, on May 28th, 1824; the collection of Sir G. Osborne Page Turner, of Battlesden Park, near Woburn, Bedfordshire, was sold on June 7th and 8th, showing a total of £3,232 2*s.*, whilst this baronet's "valuable and curious selection of articles of *vertu*" was sold on July 29th, and three following days.

The 1825 sales included some of considerable interest; and among them we may mention a

small collection of pictures and of fine old Dresden china, the property of the late Henry Fauntleroy —the banker-forger who was hung in October, 1824,—came up for sale on March 25th, and fetched £2,277 5*s.* 10*d.* The original cup from Shakespeare's mulberry tree, which was presented to David Garrick by the Mayor and Corporation, at the time of the Jubilee at Stratford, realized 121 guineas on April 30th.

Old French decorative furniture had, by the end of the first quarter of the present century, become an object of keen competition at sales; on May 28th, 1825, "some sumptuous articles of Parisian and other furniture, in the finest style of magnificence; including many that formerly adorned the palace at Versailles, some noble groups and busts of bronze," and various sculpture from the late very distinguished town mansion of G. Watson Taylor, Esq., in Cavendish Square, realized a total of £6,866 10*s.* On June 16th, the table and dessert service and sideboard plate, altogether about 10,700 ounces, the property of the Marquis of Waterford, brought £3,651 18*s.*

In June, 1825, Mr. Christie had on view at his rooms, but for sale by private contract, one of the several Ledas attributed to Leonardo da Vinci. As the amount asked for it, £7,000, was large, a good deal of importance was apparently attached to it. From *The Parthenon* of June 18, we gather that the subject is Leda and her twins, Castor and Helena, Pollux and Clytemnestra. The figure of Leda is full-length, about the size of life, and

almost entirely naked; in the background some horsemen are seen, and one of these is said to be intended for Francis I., in whose arms Leonardo expired. Vasari does not mention this picture, nor indeed any of the works which Leonardo executed in France (of which this is said to have been one), except a cartoon of St. Anne, and even that he describes as having been rather contemplated than completed. "Considered as a work of art, the Leda of Leonardo da Vinci is rather curious than fine. For the period at which it was executed, it must certainly be viewed in common with all other productions of that master, as a very extraordinary effort, that is, to say the least of it, an interesting specimen of the state of art at the beginning of the sixteenth century." There is no doubt about Leonardo's having executed a picture of Leda during his sojourn in France, and it is perhaps equally certain that this picture has disappeared. The example at the Hague is undoubtedly the finest of a long list of replicas and copies, but some prudish possessor converted it into Charity by clothing the naked figures. This example was at one time in the Gallery at Hesse-Cassel, subsequently at Malmaison, and finally in that of William II. of Holland, at whose sale in 1850 it was purchased for 24,500 florins, or about £2,041. It measures 126 × 104 centimetres. As regards the Leda which appeared at Christie's in 1825, we believe that it is identical with the picture in Mr. Alexander Barker's collection, which measured 94 × 36, and was bought in in 1874,

for 170 guineas, and subsequently sold in 1879 for 80 guineas. Waagen saw this picture in Mr. Barker's collection in 1857 ("Galleries and Cabinets of Great Britain," p. 75), and then pronounced it to be the careful work of an excellent master of the Cologne School; he also mentions that Mr. Barker believed it to be the original of Leonardo. There can, we think, be very little doubt about the theory that the Leda at Christie's in 1825 is identical with that in the Barker collection; if so, the transaction is one of the most remarkable in the history of picture sales.

The sales of the year 1827 included the magnificent collection of silver and silver-gilt plate of H.R.H. the Duke of York, deceased, and the total of the four days' sale from Monday, March 19th, amounted to £22,438 10*s.*; the Duke's collection of fire-arms and costly Oriental and European weapons, occupied another four days from March 27th, and produced £8,838 12*s.* 10*d.*; and his furniture realized close on £7,000. As the sale of the Duke of York's collection of plate was the most important of its kind which had been held at Christie's, we may be excused for quoting a newspaper report of the first day's proceedings. The report runs as follows:

"Before the sale commenced, a short speech was made by Mr. Christie relative to the property which he was about to offer, and the terms upon which it was to be sold. The executors of his late Royal Highness, he said, had not a single reserve, and the object of the sale was a highly honourable

one. The illustrious possessor, whose magnificent plate was now to be sold, was characterized by a most happy singleness of heart, urbanity of manners, and kind condescension to all who approached him. The purchasers of the articles which the catalogue set forth, would have a memento which would keep alive and cherish the recollection of the Duke of York, whose sweetness of temper, and goodness of disposition, endeared him to all by whom he was personally known; and he had left behind a name that would be handed down to posterity and cherished. The eulogium made by Mr. Christie on his Royal Highness was warmly applauded by the company. In the room were several ladies elegantly attired, attending with not a little eagerness to the biddings of some of the most beautiful articles. The chief purchasers, we understand, were chiefly silversmiths, and persons commissioned by gentlemen. The general opinion was, that the articles did not bring near so much as they were worth intrinsically, and certainly not so much as they cost, especially the splendid massive silver-gilt plate. A magnificent cistern, $18\frac{1}{2}$ inches in diameter, the neck and lip enwreathed with vines in fruit, and with two figures of Tritons bending over the rim, and looking in. On the outside of the bowl were represented combats of Roman galleys, with numerous figures very spiritedly designed. The bowl was burnished, with the figures and relief executed in gold mat. The whole weighed 811 oz. 10 dwt. This bowl was said by Mr. Christie to have cost his

Royal Highness £1,500. It sold for only 11*s.* an ounce.

"A magnificent Candelabrum (made by Lewis, of St. James's Street), for the centre of a table, representing Hercules attacking the Hydra, and surrounded by its nine heads, which bore as many nosles for lights. Hylas, the companion of Hercules, is represented in the act of searing a neck of the monster below. The Candelabrum was supported on a mass of rock-work, about the base of which are various reptiles. Weight 1,144 oz. 5 dwt. This was knocked down for 6*s.* an oz. after Mr. Christie had dwelt a considerable time at that bidding. There was a murmur ran round the room of 'How cheap!' when the hammer fell. Mr. Christie said that the candelabrum was purchased by the late illustrious owner for the new Palace, which it pleased Providence that he was never to inhabit. 'Notwithstanding I feel sorry for the sacrifice which has been made in this article,' said Mr. Christie, 'I feel greater grief that the workmanship of the artist is valued so low. The design,' he added, 'is most beautiful, and there exists only another like it in England.' A grand præfericulum, with scalloped neck and lip, supported by two satyrs seated upon the shoulder, the handle formed of a satyr rescuing two infant satyrs entwined from the folds of a dragon. The oviform body of the vase covered with a spirited relief, representing one of the battles of Alexander. A griffin supports the bowl of the vase, and upon the scalloped foot the arms of France are thrice

repeated. This noble piece of plate is 23 inches high to the top of the handle; the weight 220 oz. 13 dwt. This was likewise made by Mr. Lewis, and was purchased by a gentleman named Thomas, as well as the companion præfericulum, at 12*s.* 9*d.* per oz. A large silver-gilt dish, for the side-board, 25 inches long. In the centre is a Roman triumph, setting out from a ruined city, composed of multitudes of figures, some of them wholly detached from the ground of the dish; the border is embellished with pastoral figures, after Jordaens, which are very richly and beautifully chased; weight 130 oz. 15 dwt. Great competition was manifested for this and the following lot, a similar dish, the one of which brought one guinea an ounce, and the other a guinea and sixpence. Some knives, with richly chased handles, of Coburg pattern, four-pronged silver forks, etc. in lots of one dozen each, fetched about 8*s.* per ounce. Some soup ladles and gravy spoons, Coburg pattern handles, were sold in lots about the same price. A fish plate, the piercing of elegant design, twenty inches long, weighing 69 oz. 15 dwt. sold for only 5*s.* 8*d.* an ounce. Mr. Christie alluded to the Candelabrum above described, some time after it was sold, remarking that he hoped the executors would not lament having placed their cause in the hands of the purchasers, but in that instance he much feared it. The sacrifice on that article, he repeated, was indeed great. A pair of plated covers fetched £14 10*s.*; another ditto, made £16 5*s.*; and a third £10 10*s.*

A superb tureen, of rich and massive manufacture, the surface chased with vegetables in high relief, weighing 209 oz. 10 dwt., brought 6*s.* 6*d.* an ounce.

A very curious and interesting assemblage of Egyptian antiquities, from the Levant, was sold by Mr. Christie in June, 1827. It consisted of a number of sepulchral monuments, presenting a great variety of mythological figures, and of inscriptions in hieroglyphic characters ; also various figures of deities and animals in terra-cotta, wood, basalt, and other materials. There were likewise several articles of an interesting nature, as affording means of experiments on the nature of the process of embalming as practised by the ancient Egyptians. A large sepulchral tablet, or stele, of white stone, in high preservation, with various figures of divinities, and hieroglyphic inscriptions, was sold for £5 10*s.* There were twenty-five other sepulchral monuments, of various sizes, ornamented with figures and hieroglyphics, which were sold in lots, and produced altogether about 30 guineas. A mummy of a female was sold for £9 11*s.* 6*d.* The apex of an Egyptian obelisk, etc., sculptured with hieroglyphics, £2 10*s.* The top of an altar, containing a representation of different objects of sacrifice, several lines of hieroglyphics, and a receptacle for libations, 14*s.* A slab of basalt, sculptured with figures and hieroglyphics, £3 10*s.* An embalmed cat, £1. An embalmed hawk, 5*s.* An arm of a mummy, etc., one guinea. A draped figure of Isis, in bronze, about 12 inches high; and a bronze wing, or feather

about 10 inches long, £2 3*s*. The sepulchral monuments had been viewed by some celebrated antiquarians, who consider them to have "derived considerable importance from the then recent discoveries of Dr. Young and M. Champollion, by whose successful labours a key has been furnished to many of the hieroglyphic inscriptions, which were formerly considered merely as objects of curiosity, but are now satisfactorily explained; and it may be reasonably expected that by the study of such objects, much information relative to the history, mythology, laws, and manners, of the ancient Egyptians, may be obtained."

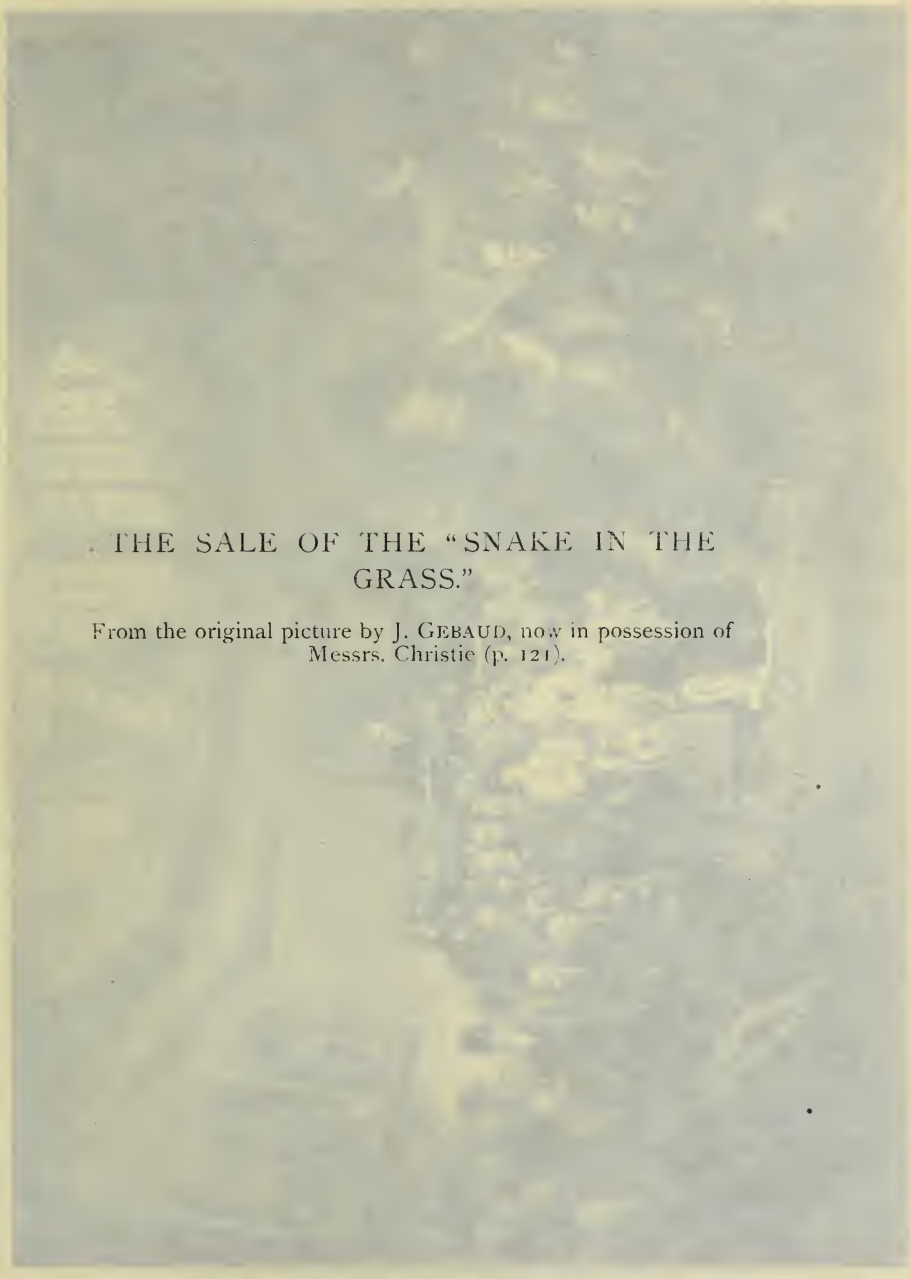
A select assemblage of forty-four chiefly highly-finished, Flemish and Dutch cabinet pictures, the property of the Duke of Bedford, and removed to town from his Grace's mansion, Woburn Abbey, were sold by Mr. Christie, on June 30th. Mr. Christie stated that his Grace's reason for disposing of these pictures is to make room in his mansion for works by living artists—"a noble example every way worthy of imitation." Among the Duke's collection were specimens of Teniers, Schidone, Cuyp, Salvator Rosa, Hans Holbein, Both, Rubens, Titian, the Poussins, Claude, Rembrandt, and Ruysdael. A Landscape, by Cuyp, describing an extensive scene, interspersed with villages, which was so much admired in the collection of M. Rigby—Cuyp has represented himself drawing this delightful scene—brought 570 guineas. A Burgomaster and his Family going out Hawking, by Paul Potter, sold for 400 guineas, and an

Evening Landscape, with a Group of Peasants, by J. Both, 159 guineas. A portrait of Sir Thomas More, invested with the Collar of the Garter, by Holbein; upon a pedestal is inscribed the date, MDXXVII., sold for 70 guineas.

The sale by Mr. Christie of Lord de Tabley's pictures on July 7th, 1827, took place at his house, 24, Hill Street, Berkeley Square, and it may be mentioned here that, according to J. T. Smith, in his "Life of Nollekens," his lordship's collection of pictures by modern English artists produced twenty-five per cent. more than they cost, "though they were purchased of the artists at what they considered most liberal prices." Lord de Tabley, then Sir John Fleming Leicester, began to form his collection of the works of British artists about the period of the Peace of Amiens, and the *Examiner* of April 26th, 1818, contains a very interesting description of this gallery. Sir John Fleming Leicester is there alluded to in very high terms as among the first, if not the first, "to foster the early genius of England in the fine arts," and his name is said to be one that will "ever reverberate in the hearts of the genuine lovers of art, as that of the first individual who has done it in the most effectual way, by appropriating a noble gallery exclusively to its honour, and opening it for a time to the community of taste. This is the true spirit of Greek patronage. It has all its cordiality and greatness. . . . It is at once a satire on government and its example—that government which unconsciously creates sinecures of thousands

a-year for lazy, worthless courtiers and constitution-killers, but never expends a guinea in furtherance of British genius in painting." In 1819, William Carey published "A Descriptive Catalogue" of this collection. Lord de Tabley died on June 18th, 1827, aged sixty-five. A few of the best prices were Sir A. W. Callcott, The River Arno, 124 guineas, and The Pier at Little Hampton, 155 guineas; W. Collins, Landscape, women washing, 180 guineas, and Sunrise, seashore, 200 guineas; T. Gainsborough, a Cottage, women with children, 500 guineas (Lord Grosvenor); W. Hilton, the Rape of Europa, 315 guineas (Lord Egremont); John Hoppner, a Sleeping Nymph, 450 guineas (the same); H. Howard, the Pleiades, a replica of the picture at Stafford House, 210 guineas; Sir J. Reynolds, Girl holding a Kitten, 260 guineas, and three others by the same. Of Turner there were six first-class examples, notably a View of the Thames at Teddington, 205 guineas; a View of Kilgarran Castle, 110 guineas; a Lighter and a Lock at Teddington, 135 guineas (Sir T. Lawrence); and a View of Dutch Fishing Boats, Sun rising through the Mist, 490 guineas, purchased by Turner himself, and bequeathed by him to the National Gallery; James Ward, View of the Lake and Tower, Tabley Park, 190 guineas; Benjamin West, P.R.A., a Bacchante with Symbols, 115 guineas; and R. Wilson, a View on the Arno, 470 guineas.

Lord Carysfoot's pictures, brought from his country seat at Elton, Huntingdonshire, and from



THE SALE OF THE "SNAKE IN THE GRASS."

From the original picture by J. GEBAUD, now in possession of Messrs. Christie (p. 121).

his town house in Grosvenor Street, came up for sale on June 14th, 1828, when sixty-five lots produced a total of £3,604. The most important work was the original work by Sir Joshua Reynolds, known as The Snake in the Grass, 1,200 guineas, purchased for Sir Robert Peel, and now in the National Gallery (see p. 99); one of several repetitions of a Strawberry Girl, 169 guineas (Lord Lansdowne); Sir G. Hayter, Tartars and Circassians, 220 guineas. This sale has an unusual interest for us, inasmuch as an excellent painting was made of it by J. Gebaud, and was purchased by Messrs. Christie at their own rooms in 1875. The lot was catalogued as "The sale of Sir Joshua Reynolds' picture of 'The Snake in the Grass.' A scene at Christie's during the sale of the late Earl of Carysfoot's pictures, June 14th, 1828, with portraits of the late Sir Robert Peel, the late Marquis of Stafford, Prince Pane Esterhazy, Lady Morgan, the late John Allnutt, Esq., Mr. Smith of Bond Street, Mr. Emmerson, and other well-known personages." Concerning this picture Mr. Humphry Ward, the eminent connoisseur, writes: "Mr. Christie himself is in the box, eagerly looking towards the bidder in the left-hand corner, and on the easel is Sir Joshua's celebrated 'Snake in the Grass,' which now hangs in the National Gallery. The nation bought it with the rest of the Peel collection, for Sir Robert Peel purchased the picture at this sale, and there he is standing to the right, his hands behind him, his frock-coat tightly buttoned across his small waist. . . . Lady Mor-

gan, the bright Irishwoman, with many friends and not a few enemies, is in the centre of the picture; and the bidder with his hand and pencil raised is the 'Mr. Smith of Bond Street,' and the author of the most famous of all catalogues, the 'Catalogue Raisonné of Dutch, French, and Flemish Pictures,' which is still regarded by dealers and amateurs as the principal authority on the pictures which it describes."

This year (1828) also included several important jewel sales. On June 29th, a large brilliant, of pure water, fetched 515 guineas, and another, yet finer, 1,550 guineas—at the time the record prices; five days previously some valuable jewels, the genuine property of an officer in the Honourable East India Company's service, lately deceased, brought £3,758. On June 25th, the elegant articles of furniture, china, and ormolu of the Right Hon. George Canning sold for £818 8*s.*; and a selection of his books, £462. As an historic interest is attached to this sale of George Canning's effects, the following list, with the prices at which the principal articles were sold, will be found very interesting:—A very handsome circular soup tureen, the bowl convexly ribbed, with lions' masks at the handles, shell feet; a lion rampant forms the handle of the lid; 112 oz. 2 dwt., 6*s.* per oz. A superb vase, serving as an ice-pail, the handles with satyrs' masks, the surface with the triumph of Bacchus and Ariadne in relief, the bowl is embossed with foliage and fluted feet, weighing about 168 oz., 13*s.* per oz. The silver-gilt plate, which consisted

of a variety of articles, produced rather high prices. The principal articles were a pair of very magnificent Athenian owls for sugar and pepper, weighing about 17½ oz., sold for 18*s.* 6*d.* per oz. A magnificent centre for a dessert, of ormolu, supported upon twelve lions, and surmounted by three female figures or sphinxes, and bearing cornucopiæ, festoons of vines in fruit, and branches for six or nine lights, and an extra plinth to be used occasionally; also, a cut glass vessel for artificial flowers, were sold for 50 guineas. A pair of beautiful high vases of Florentine alabaster, ornamented with festoons of flowers, and glass shades, sold for 2 guineas. A centre for a dessert, of Florentine alabaster, with a basket of flowers supported by three female figures on a pedestal, ornamented with festoons, in relief, £4 5*s.* A dessert service with green border, painted with fruit and flowers, consisting of thirty-six plates, a pair of wine-coolers, eight tazzas for fruit, a pair of sugar tureens, and a cream ewer, £15. Two glazed cases containing very beautiful specimens of exotic birds from the Indies, obtained by the deceased when Ambassador at Portugal, £8 10*s.* 6*d.* A set of eight kneeling figures of Cupids, of ormolu, on pedestals, 16 guineas. A superb plateau, in seven divisions, of plate glass, the border chased with Bacchanalian figures, and devices and festoons of vines, very richly gilt, 3 feet 6 inches long × 22 inches wide, and two dial cases to contain it. This superb article, which cost the late Premier nearly £100, was bought for 39 guineas. An ink-

stand of ormolu, surmounted by a small kneeling bronze figure, bearing a bowl of real opalized glass, and a Cupid of ormolu, playing on the harp, with a drawer and musical movement concealed within the plinth, 7 guineas. A sarcophagus and cover of antique ornamental alabaster, very rare, small model from the antique, and a small lion of Rosso —those articles cost the deceased fifty guineas in Rome—sold for 10½ guineas. A fine bronze bust of the Right Hon. W. Pitt, from the marble by Nollekens, £7 15*s.* A pair of noble bell-shaped vases, of Swedish porphyry, £16 5*s.* 6*d.* A magnificent suite of state hangings, of crimson velvet, richly embroidered with the arms and crest of the United Kingdom, and four cushions, £25 10*s.* A circular table of cedar wood, the top composed of beautiful specimens of variegated marbles, the centre a circular slab of fine lapis lazuli, the whole bordered with verd antique, supported by a pillar and plinth ornamented with ormolu, £18 7*s.* 6*d.*

In 1829 the death of Lord Gwydyr was followed by several sales of his objects of art, pictures, furniture and so forth, partly from the family seat, Grimsthorpe Castle, Lincolnshire, and partly from the London mansion in Whitehall. The pictures were sold on May 8th and 9th, 1829, and produced a total of £14,636 7*s.* 6*d.* The more notable were William Van de Velde, Harbour, with a Fleet of Ships of War at Anchor, dressed to receive the Prince of Orange, who is putting off in his yacht, 365 guineas; G. Romano, Virgin and the Infant Christ and St. John, St. Joseph with a

lantern in a doorway, 320 guineas; Paul Potter, Group of Cows and a Horse, several Sheep behind them, with a grove of fine Trees, 1,205 guineas; Wouverman, Return from the Chase, group of figures dismounting at the steps of a palace, from the celebrated Poulain cabinet, 680 guineas; Claude, Rape of Europa, 2,000 guineas (bought by George IV.); Both, a rich and romantic Landscape, with group of figures by Polemberg, Paris awarding the Prize of Beauty, 460 guineas; Reynolds, the celebrated *Riposo* of the Holy Family, 77 × 69½, painted for Macklin, the printseller, who, in his turn, disposed of it to Lord Gwydyr; it was now purchased at 1,900 guineas for the directors of the British Institution, and by them presented to the National Gallery; and Gainsborough, the Market Cart, 72½ × 60½, 1,050 guineas, also purchased for the British Institution, and afterwards presented to the National Gallery. In 1829 Lord Gwydyr's ornamental furniture and collection of rare old Sèvres and oriental porcelain came under the hammer on May 20th and 21st, realizing £3,445 14*s.*; and the "very elegant effects" of the same nobleman, removed from Grimsthorpe Castle in March (1829), and another portion in June.

It is not necessary for us to enter into an exhaustive history of the highly important collection of drawings of the old masters, of the pictures, books of prints, and so forth formed by Sir Thomas Lawrence, P.R.A., and sold after his death at Christie's. Lawrence is said to have spent £40,000 upon his "collection of genuine drawings by the

old masters, which in number and value I know to be unequalled in Europe." As we have already seen, he purchased Ottley's fine collection for £8,000. He directed in his will that his collection should be offered at the modest price of £20,000 to the King, and, if not accepted, then to the British Museum, to Sir Robert Peel, or the Earl of Dudley; but in the event of non-acceptance of the offer by either of these, the collection was to be advertised for public sale, and if within two years a purchaser was not forthcoming, then the whole was to be submitted to sale at auction. In the end the collection was purchased by Sir Thomas Lawrence's principal creditors, Messrs. Woodburn, for £16,000. After a number of efforts of various kinds, one portion passing into the possession of the Prince of Orange, afterwards William II. of Holland, another into the University galleries, Oxford, of which a valuable catalogue has been drawn up by Sir J. C. Robinson; a few became the property of the Rev. Dr. Wellesley, of Oxford; and finally the unsold portion of the collection was sold at Christie's by Mr. Woodburn in 1860. It will be understood, therefore, that the 1830 sale of Sir Thomas Lawrence was a very ordinary one, and an altogether inadequate reflection of this distinguished artist's fine discrimination and excellent judgment. The first sale began on May 10th, 1830, and the five days' dispersal of prints and books of prints brought a total of £1,761 15*s.*; the pictures were sold on May 15th, and realized a total of £5,283 2*s.* 6*d.*

Among them the more notable were Rembrandt, Potiphar's Wife, 44 × 34½, 570 guineas; Giorgione, Bacchanalian Scene, 66 × 56, 110 guineas; Marcello Venusti, Christ driving out the Money-changers, 23 × 15½, from the Borghese Palace, after the design of Michael Angelo, 210 guineas; Raphael, Charity, 11¾ × 7¼, also from the Borghese Palace, 223 guineas; two works attributed to Rubens; J. M. W. Turner, a Canal Scene, Barges, 120 guineas; and W. Etty, Pandora, 44 × 35, 105 guineas. On May 20th and 21st, some drawings by himself and other artists were sold, the total being £589 6*s*. 6*d*. On June 17th and following two days, "the remaining part of the valuable collection of modern drawings, a few paintings, a set of cartoons of L. da Vinci, consisting of the original designs of that great master for the heads in his picture of the Last Supper, as also numerous rare and very precious cinque cento models in wax and terra-cotta," a few bronzes and antique marble busts, and an unpublished engraved copperplate of the young Duke of Reichstadt. The eight cartoons, in black chalk and crayons, of Leonardo, produced a total of 524 guineas; the finished drawing made from life by Lawrence of the Duke of Reichstadt, and engraved by Bromley, fetched 250 guineas; and the total of the sale amounted to £3,856 12*s*. The Lawrence collection of casts from the antique, some medals in gold, silver, and copper, sold on the premises, 65, Russell Square, July 6th, and produced £732 10*s*.; the final dispersal of his extensive collections took place

on June 18th, 1831, and comprised his unfinished pictures, portraits, and sketches, the total being £3,191 5*s.* 6*d.*, and among these were his Portrait of himself, "exquisitely finished," 470 guineas (Lord Chesterfield), and the picture of Satan Summoning his Legions was bought in at 480 guineas. The total of the Lawrence sales at Christie's amounted to £11,557 19*s.* 6*d.*

The Earl of Mulgrave's collection of seventy-five pictures formed the great, and the only, sensation of the year 1832. It included no less than thirteen pictures and sketches painted by David Wilkie, for his lordship; and of these, the most important was the celebrated Rent Day, painted in 1807, 750 guineas; the sketch for the picture of the Cut Finger, realized 150 guineas. The other pictures included two Claudes, a Morning Scene, river with bridges and buildings, from the Govotti Palace, Savona, 260 guineas; and an Evening Scene, with peasants attacked by Banditti, purchased about 1802 from Prince Ruspigliosi (for whose family it was painted), 350 guineas; Rubens, Moonlight Landscape, with a horse grazing in the foreground, and the stars painted, from Sir Joshua Reynolds's collection, 210 guineas; Rembrandt, the Jewess Bride, 115 guineas; Vandyck, St. Sebastian with two Angels, 140 guineas. The sale produced the total of £5,193 5*s.* The late Mr. John Ewer's collection of a dozen pictures was also sold in 1832, May 12th, and included A. Van de Velde, Landscape, with colt of mouse colour in the centre, a tan cow lying

down with a white calf, and some sheep 14 × 10, from the Holderness collection, 430 guineas; Berghem, a small Landscape with cattle and figures, from the Duke of Bedford's collection, £215; and Gainsborough, Woody landscape, Sunset, 220 guineas—purchased by Mr. Vernon, and now in the National Gallery. On June 22nd, of this year, the greater portion of pictures formed by the Chevalier Sebastian Erard, was offered for sale, but some of the more important works were bought in; the sales included N. Poussin, Birth of Bacchus, 45 × 56, £305; Cuyp, landscape, with Shepherdess, 17 × 27, 380 guineas: Teniers, Prodigal with two Women, 19 × 28, £703; A. Van Der Neer, moonlight, with figures by Cuyp, 44 × 56, 770 guineas, and A. Van de Velde, Maternal Occupation, woody scene, with a shed at the side, on the bank is a woman suckling an infant, dated 1762, 280 guineas—this fine picture occurred again in the Dean Paul sale of June 27th, 1896.

Lord Charles Townshend's collection of pictures was sold on April 11th, 1835, and realized a total of £4,641 3*s.* 6*d.* It included some good pictures, one of the best being a Greuze, Girl with a chaplet of wild flowers, 305 guineas; Ruysdael, a mountainous landscape, with a village church, cottages, 33 × 33½, from the Brentano collection, 690 guineas; Berghem, Ancient ruins near Rome, 750 guineas; Sir A. W. Callcott, View on the Meuse, 8 feet 5 inches by 4 feet 7 inches, 750 guineas; Teniers, Village Fête, dated 1646, 675

guineas, and the celebrated picture by Wilkie, Duncan Gray, 455 guineas. Immediately after the sale of this collection of pictures, was sold, by order of the Court of Chancery, the celebrated work of Manzuoli di Friano, Visitation: Virgin bending towards St. Elizabeth, who is kneeling before her, Zacharias behind, with hands raised, 13 feet × 8¼ feet, in fine preservation, painted on thick panel of white poplar, with arched top, 450 guineas (Hope).

The pictures of the Right Hon. Sir Charles Bagot, G.C.B., were sold on June 18th, 1836, for £5,638 10*s*., and the 56 lots included: Wouverman, the Horse Fair, 169 guineas; A. Van Der Neer, View in Holland, moonlight, from the collection of M. Saportas, of Amsterdam, 111 guineas (Lord Normanton); Hackaert, View in the wood at the Hague, evening effect, a return from Hawking, figures by A. Van de Velde, from the Duval collection, 191 guineas; G. Dow, Old woman at an arched window, holding a reel for winding thread, 1653, 196 guineas; Van der Heyden and A. Van de Velde, view in a town in Holland, with the procession of the Host, from the Holderness collection, 200 guineas; Hobbema, Landscape, with a view on river, village and windmill, 150 guineas, and the companion, a retired Village, rustic bridge in the foreground, from the Hossner collection, 200 guineas—both purchased by Sequier for Lord Normanton; Backhuysen, view on the Zuyder Zee, under the aspect of a fresh breeze, 370 guineas—this picture

was again sold in the Dean Paul collection, June 27th, 1896; Berghem, Landscape, with figures and cattle, from the celebrated collection of Randon de Boisset, 535 guineas; and G. Metzu, Interior, from the collections of Colonel Way and Lord Vernon, 586 guineas.

Sir Francis Freeling's pictures, sold April 15th, 1837, included C. Stanfield, a Market Boat on the Schelt, 170 guineas; W. Etty, Cleopatra embarking on the Cydnus, 210 guineas, and W. Collins, the Shrimpers, 122 guineas (the total realized £2,901 11*s.*). There were two or three other good picture sales during this year, notably the collection of works of the Italian masters, of W. G. Coesvelt, removed from the Gallery in Carlton Gardens, sold on June 2nd and 3rd, and including Titian, Rape of Proserpine, 25 × 37, 390 guineas; and Virgin and Child, St. Catherine and St. John, in a landscape, 550 guineas; Raphael, Virgin and Child, seated on clouds, 16 × 12, £546. Parmegiano, Flagellation of Christ, 23 × 18, £215; Claude, Sunset, 46 × 68, £640; Fra Bartolommeo, Virgin and Child, in landscape, 33 in., circle, £472. The total of this sale is not indicated, and, as a matter of fact, the very high reserves placed on nearly all the pictures rendered the auction a complete *fiasco*. Mr. Coesvelt was a foreign dealer who resided in London, and he issued an illustrated catalogue of these pictures, the majority of which were again offered for sale at Christie's, in June, 1840, when nearly all were either bought in at "less than half the sum

in the previous sale," or were sold at a great sacrifice.

We may mention here that the Right Hon. Sir George Warrender's twenty-two pictures were sold on June 3rd, and a total of £3,750 was obtained; among them was a Velasquez, portrait of Don Baltasar Carlos, full length, imported from Cadiz in 1814, 410 guineas, now in possession of the Duke of Abercorn; there were also Guercino, Assalone con Tamar, 1645, painted for Cardinal Cornaro, and purchased out of the Cornaro Palace at Verona, 300 guineas; and Teniers, view of his Chateau, men presenting a pike to the artist and his family, 345 guineas.

A brief reference may be here made to the extensive collection of engraved gems, the property of Prince Poniatowski, and also his pictures, bronzes and minatures, which were sold at Christie's in February, March, and April, 1839. The 2,639 lots of gems, which took seventeen days to sell, realized £3,796; the 211 lots of pictures, £2,374; and the marbles, bronzes, etc., £441.

Only one important picture sale took place during 1840, and that comprised the celebrated gallery of the late Sir Simon H. Clarke, removed from Oakhill, Herts, and sold on May 8th and 9th, 111 pictures, realizing a total of £28,065 11*s*. Among these were A. Ostade, Interior of a Cottage, four men, and two men in the background playing tric-trac, dated 1668, from the Prince de Conti and Tuffen collections, 510 guineas; the companion picture, two Peasants seated at card table, figures

around a fire, 1673, 310 guineas; Berghem, Roman ruins near a bridge, cascade, peasants and cattle, 230 guineas, and the companion picture, ruins of a Roman aqueduct, 385 guineas; Rachael Ruysch, group of peaches, grapes, and other fruit, 274 guineas; and the companion picture, Group of flowers, 200 guineas; Rembrandt, "Le Port Drapeau," the artist in the character of a Standard Bearer, once in the collection of George IV. who exchanged it with Lafontaine for other pictures, 800 guineas; and the Tribute Money, 1645, 600 guineas; Rubens, Diana departing for the Chase, from the Hibbert collection, 610 guineas; the Holy Family, from the same, 900 guineas (Buchanan, for Mr. Holford); and the portrait of Helen Forman, 295 guineas; Ruysdael, Waterfall, evening effect, 530 guineas; Terburg, Reading a Letter, from the Hibbert collection, 415 guineas; Karel du Jardin, Landscape, with a bullock, an ass, sheep and goats under a group of trees, 930 guineas; Teniers, the Industrious Housewife, 270 guineas; Cuyp, Castle on a precipitous rock overlooking a bay, 340 guineas (Lord Normanton); and Woman Milking a Cow, 910 guineas; Claude, Seaport at Sunrise, from the Robit collection, 700 guineas; Wouverman, "Le Depart des Cavaliers," 415 guineas; Adrian Van De Velde, peasants passing a ford under a tree, with sheep, goats, and man leading a cow, 760 guineas; William Van De Velde, Calm, with Dutch fleet at anchor, awaiting a royal personage who is embarking from a yacht, 980 guineas; Jan Steen, the Tired Traveller, from

the Tuffen collection, 560 guineas; Carlo Dolci, St. Matthew writing his Gospels, attended by an angel, 910 guineas; and the companion picture, St. John, in a green and red drapery, holding a pen and book, 480 guineas,—both these pictures were from the gallery of Lucien Bonaparte; and Domenichino, Magdalen in Contemplation, 665 guineas (Buchanan, for Mr. Holford); Metzu, "Le Corset Rouge," 510 guineas; Murillo, The Good Shepherd, 2,900 guineas (Rothschild), and the Infant St. John, 2,000 guineas (Lord Ashburton, for the National Gallery), and Teniers, The Freemasons, 630 guineas.

Three important picture sales took place at Christie's from 1840 to 1848. The earliest of these comprised the "celebrated collection of pictures of the very highest class," formed by the late John Penrice, of Great Yarmouth. The seventeen lots realized a total of £11,488, and included Titian, Riposo, Virgin and Child, and St. Joseph, from the Giustinian Gallery, 200 guineas; and the Woman taken in Adultery, 600 guineas (bought in); Wouverman, Hawking Party, from the Orleans Gallery, 620 guineas; D. Teniers, "Le Lendemain des Noces," from the Brunois collection, 535 guineas; and "Pair, ou non Pair," interior of cabaret, with peasants, from the Orleans Gallery, 840 guineas; Guido, Lot and his Daughters leaving Sodom, $45\frac{1}{2} \times 58\frac{1}{2}$, 1,600 guineas (National Gallery), and Susannah and the Elders, $46 \times 59\frac{1}{2}$, 900 guineas, bought in, but sold privately to the National Gallery in the

following year for 1,200 guineas,—both these pictures were, until the French Revolution, in the Lancellotti Palace, at Rome, and were brought to England by Mr. Irvine for Mr. Champernowne; A. Ostade, Interior, with two dancing, and about twenty-six other figures, from the Le Brun, Wassenaer, Randon de Boisset, Geldermester and Crawford collections, 1,310 guineas; but the great picture of the sale was the Rubens, Judgment of Paris, 57 × 75, from the Orleans collection, from which it was acquired by Lord Kinnaird for 2,000 guineas, passing subsequently into the possession of Mr. Penrice at 2,500 guineas, at whose sale it was acquired for the National Gallery for 4,000 guineas.

The Saltmarshe collection, formed by Mr. Edmund Higginson, of Saltmarshe, near Bromyard, Herefordshire, formed the great sale of 1846; it occupied three days, June 4th, 5th, and 6th, and the 231 lots produced a total of £32,703; but several lots were bought in, to the extent, indeed, of £13,416, and came up again for sale in 1860. This collection was formed with exceedingly good judgment from the sales of the Boursault, Burtin, Beckford, Gray, Northwick, and other first-class Galleries. The highest price paid for a single picture in this sale went for the Murillo, Adoration of the Shepherds, 2,875 guineas, the purchaser being Sir Richard Wallace, and the picture is still at Manchester House, London; it is considered that this exceptionally fine work was brought by Mr. Irvine from the

Capuchin Convent at Genoa. The next highest price was paid for a Rubens, The Holy Family, originally in the Imperial Gallery at Vienna, and presented by the Emperor Joseph II. to M. de Burtin, of Brussels, 2,360 guineas (Marquis of Hertford); and the other important pictures included the following: Metzu, Woman cleaning Fish, with kitten sitting on a brass kettle turned up on its side, 10 × 12 inches, 480 guineas (Baron Rothschild); Wouverman, Sacking a Village, $24\frac{1}{2} \times 16\frac{3}{4}$ inches, 460 guineas (bought in); William Van De Velde, Calm, with ship of war at anchor, $64 \times 98\frac{1}{2}$, from the Lichfield collection, 1,680 guineas (Marquis of Hertford); K. du Jardin, The Farrier, $19\frac{3}{4} \times 18$ inches, from the Pourtales collection, 1,350 guineas (Baron Rothschild); Greuze, Psyche, 1,000 guineas (Marquis of Hertford); Rembrandt, Portrait of Katrina Hoogh, $49\frac{1}{2} \times 39$, her name inscribed with date, 1657, from Lord de Spencer's collection, 760 guineas (bought in); Claude, Landscape, from the Hesse Cassel and Talleyrand collections, 1,470 guineas (Marquis of Hertford); and Æneas visiting Helenus at Delos, painted for M. Passey le Gout, 1,200 guineas (bought in); P. Potter, Three cows in a meadow, from the Erard collection, 930 guineas (Marquis of Hertford); and A. Ostade, The Cabaret, dated 1652, 950 guineas; and J. Ostade, a Village Inn, from the Lucien Bonaparte and Boursault collections, 1,010 guineas. Some of the unsold pictures were again offered for sale in 1860, and of these we may mention the

Wouverman, which now sold for 500 guineas; the Claude, Æneas, realizing 850 guineas; the Rembrandt, portrait of Katrina Hoogh, 740 guineas; whilst a work of Baldassare Peruzzi, Adoration of the Magi, bought in at 500 guineas, was presented to the National Gallery in 1849, by Mr. Higginson.

Two noteworthy sales took place in 1847. The earlier of these comprised the valuable and interesting collection formed by Mr. Edward Solly, whose knowledge of the Italian School of painting was great and his judgment excellent. The forty-two lots sold on May 8th, produced a total of £5,279. In this collection there were Girolamo da Cottignola, Ascension of the Virgin, dated 1512, 120 × 72, 240 guineas, and Pope Gregory and St. Peter, dated 1528, 26 × 66, 203 guineas; Francia, Christ on the Cross, 96 × 67, 330 guineas; Innocenzo da Imola, Virgin and Child enthroned, dated 1527, 8 × 6, 310 guineas—all purchased by Mr. Davenport Bromley. Carlo Grivelli, Annunciation, 82 × 58, painted for the Convent Santissima Annunziata, at Ascoli, where it was still preserved in 1790 (bought for 310 guineas by Mr. Labouchere, afterwards Lord Taunton, who presented it to the National Gallery, in 1864); Mazzolini da Ferrara, Destruction of Pharaoh and his Host, dated 1521, 50 × 63, 230 guineas; Lorenzo Lotto, Portraits of the artist, his wife, and two children, signed, 48 × 54, engraved when in Lucien Bonaparte's collection as by Carlo Lotto, 215 guineas; Bernadino Luini, Madonna and

child standing on her lap, in a landscape, from the Cathedral at Como, 84 × 60, 372 guineas (Tate); Girolamo da Treviso, Madonna enthroned, from the Church of St. Domenico, at Bologna, 98 × 57, 282 guineas, purchased by Lord Northwick, at whose sale in 1859 it was sold for 450 guineas to the National Gallery; Raphael, Ascension of the Virgin, from Pisa Cathedral, 72 × 72, 330 guineas; and Giorgione, Madonna enthroned, from Soranzoo and Balbi collections, 500 guineas. On June 11th, fifty-five pictures brought from M. Claudius Tarral's residence in Paris, fetched a total of £3,383, and among them were Giorgione, Adoration of the Shepherds, 35 × 42, 1,470 guineas; Ruysdael, Forest Scene, 22 × 25, 460 guineas; and Backhuysen, a Squall, 240 guineas,—all three of which came from the collection of Cardinal Fesch.

SIR THOMAS MORE'S CANDLESTICK.
(Bernal Sale, p. 176.)

CHAPTER V.

1848—1854.

THE STOWE COLLECTION OF THE DUKE OF BUCKINGHAM—J. NEWINGTON HUGHES—CASIMIR PERIER—SIR THOMAS BARING — MONTCALM GALLERY AT MONTPELLIER — W. CONINGHAM—W. WELLS OF REDLEAF—W. W. HOPE—LORD ASHBURNHAM — CHARLES LUCIEN BONAPARTE — LOUIS PHILIPPE—J. D. GARDNER—E. J. DE BAMMEVILLE.

AN historic interest is attached to the dispersal of the celebrated Stowe collection of works of art, the property of the Duke of Buckingham and Chandos. The sale on the premises occupied Messrs. Christie and Manson forty days, beginning with August 15th, 1848, and produced what at this day would be regarded as the comparatively small total of £77,562 4*s.* 6*d.* In every respect the sale was the most remarkable which had up to that period taken place in this country. The Strawberry Hill sale—conducted by George Robins—six years previously, produced, in twenty-four days, the total of £33,450 11*s.* 9*d.*; and the Beckford sale—conducted by Phillips—in 1823, produced in forty-one days, the then handsome total of £43,869 14*s.* The following leading article appeared in *The Times* of August 14th, and

gives such a picturesque view of the whole event at Stowe that we make no apology for giving it *in extenso :*

"During the past week the British public has been admitted to a spectacle of painful interest and gravely historical import. One of the most splendid abodes of our almost regal aristocracy has thrown open its portals to an endless succession of visitors, who from morning to night had flowed in an uninterrupted stream from room to room, and floor to floor—not to enjoy the hospitality of the lord, or to congratulate him on his countless treasures of art, but to see an ancient family ruined, their palace marked for destruction, and its contents scattered to the four winds of Heaven. We are only saying what is notorious, and what, therefore, it is neither a novelty nor a cruelty to repeat, that the most noble and puissant prince, his Grace the Duke of Buckingham and Chandos, is at this moment an absolutely ruined and destitute man. Our advertising columns have introduced to the public the long list of estates, properties and interests, which are no longer his, and will not revert to his heirs. The last crash of this mighty ruin is that which now sounds. Stowe is no more. This morning the tumultuous invasion of sight-seers will once again be endured, and to-morrow the auctioneer will begin his work.

"As every thoughtful spectator has spoken to the peculiar and most lamentable character of the scene, one may be permitted to dwell for a while upon circumstances of such rare occurrence and

ndelible recollection. Under the lofty arch which crowns the long avenue from Buckingham, and opens the first view of the magnificent Palladian façade, has lately passed a daily cavalcade which, except in its utter absence of style, might remind one of the road to Epsom on a Derby Day.

RAFFAELLE AND FORNARINA PLATE.
(Stowe and Bernal Sales, p. 173.)

Barouches, flys, stage-coaches, "busses" pressed from the metropolitan service, and every gradation of "trap," down to the carrier's cart hastily emptied of groceries, dragged to Wolverton, and filled with the unfortunate holders of return tickets to town, constitute a dreary antithesis to the *cortège*

which so lately brought royalty to Stowe. An elaborately circuitous road conducted the impatient visitors to the park front, before which in the vast amphitheatre formed by its side colonnades, so often the scene of rural festivities, the enemy encamped, one might imagine a great country picnic had suddenly gathered at Stowe ; even stalls were there. From the branch of a noble beech hung a huge pair of scales, on which venison was weighed. An advertisement posted on the front door particularized the very moderate prices at which a back, a half, or a quarter might be obtained. In the distance were fallen trees, timber waggons, and extempore sawpits. The enormous edifice was a human hive, every window showed the crowd within passing to and fro. But once admitted—once standing under the Pantheon-like vault of the central saloon, and glancing right and left, endless vistas of gorgeous apartments, then one indeed realized the sacrilege that was going on. Every scholar must have thought of the scene related by Æneas, when the Greeks burst open the gates of Priam's palace, and when the splendid interior, the spacious halls, and the sacred haunts of the ancient dynasty were presented to the eyes of the furious assailants.

"The house was well set out for the distinguished visitors. Neither Louis XVIII., nor the Duke of Orleans, nor Queen Victoria, nor any of the great ones of the earth, whose visits are recorded with pillars, and with trees planted with their own hands, saw Stowe so nobly arrayed as the British

public have seen it this week. The bride was dressed for the altar, the victim for the sacrifice. No thrifty coverings, no brown hollands, no neat chintzes were there. King Mob had it all of the best, the richest damask furniture of the newest state hangings; only as that personage rode literally roughshod through the palace, and brought with him cartloads of gravel, there was just an attempt to save the carpets from excessive trituration. In the state dining room were set out 60,000 ounces of gold and silver plate; one was involuntary reminded of the weight, for the scales were at work there also, and men were weighing and noting down lot after lot.

"On a table 20 yards long, and on a dozen sideboards stood forests of vases, candelabras, épergnes, groups, goblets, tankards, and every form and variety of plate, from the eleborate designs of Italian artists to the simple elegance of the old English schools, and the pretentious richness of the last generation. Among fifty other pieces of historic value, the gift of royal personages and distinguished men, stood a vase formed from snuff boxes, presented by the cities and corporations of Ireland in 1779, the mace of the old corporation of Buckingham, purchased by the Buckingham Conservatives, and presented to the Duke as an everlasting possession, and the Chandos testimonial, for which the gentry and yeomanry of the county lately subscribed, we believe, £1,500. During the whole week this testimonial was surrounded by a crowd of agriculturalists, the very

originals of the figures thereon represented, telling of the guineas they had contributed to the ill-fated fabric, but avowing with unvaried gratitude worthy of a safer, if not a better cause, that they would gladly give the money over again.

"The galleries of family portraits and collections of family memorials seem to connect all the great men, and all the great achievements of modern Europe with the name of Chandos, Temple, Cobham, and Grenville. But beyond the somewhat extensive circle of family affection, the original portraits of famous men and women here assembled, are of the greatest interest and value. Here, too, is the victor's portion in the celebrated sieges, the memento of historical friendships, and the favourite gem of royalty or beauty. In the manuscript room is the most extensive and valuable collection of Irish documents anywhere to be found. For the pictures, marbles, bronzes, antique articles of vertu, curiosities, china, glass and wines, we leave them to the auctioneer and his catalogue of 5,000 items. It is not our purpose to speak of that which money has collected, and may collect again. Such things are only scattered for a fresh reunion elsewhere, under new and more favourable auspices. But the heirlooms of many great families, the records of many great events, and the memorials of many great persons, all spontaneously collected into one great whole, constitute a most singular and significant fact, the obliteration of which we can only compare to the overthrow of a nation or a throne.

"And everything is to be sold. The fatal ticket is everywhere to be seen. The portrait of Charles Brandon, Duke of Suffolk, the founder of the family, by Holbein, is Lot 51 in the twenty-first day's sale. That every other ancestor should go to the hammer, whether Vandyck or Lely, or Kneller or Gainsborough, or Reynolds, follows, of course. But there is one item of which no preparation can remove the shock. The Chandos family is descended from Frances Brandon, eldest daughter of the above Charles Brandon, by Mary, daughter of Henry VII., and Queen Dowager of France. Some time since savages or dilettanti at Bury, exhumed that Mary Brandon from her grave and took from her head a lock of silken hair, which thus constitutes a visible link between the present Duke of Buckingham and the throne of these realms, to which he has a reversionary claim. That lock of silken hair in its glass case is now to be sold to the highest bidder."

Messrs. Christie and Manson charged 15*s.* for the sale catalogue, and this admitted four persons to the private view, August 3rd to the 15th; but immediately after the conclusion of the sale, Henry Ramsey Forster compiled, and David Bogue published, the "Stowe Catalogue, Priced and Annotated," a valuable and interesting book in quarto, of 310 pages, with a number of illustrations, and a frontispiece of the celebrated Rembrandt, The Unmerciful Servant. It is neither possible, nor perhaps desirable, for us to enter exhaustively into the innumerable details of this sale, and we must

content ourselves with a severe condensation of Forster's Catalogue. The principal articles, taken in the order of sale, were as follows:—A jewel, designed for a Benitoire, in the most exquisite taste, of the period of Cellini; the vessel for holy water is formed of a single almandine, supported by two angels of gold, enamelled, on the lid is a bust of the Virgin, and cameos, above is a relief of the Virgin, in a glory, supported by angels, with the Trinity above; the whole jewel is thickly studded in rose diamonds and turquoise—this beautiful work of art was formerly among the crown jewels of Portugal, whence it was brought to this country by Dom Miguel—101 guineas; an oviform vase, long considered a perfect *chef-d'œuvre* of Raffaele ware, 50 guineas; an oval salver of Sèvres porcelain, turquoise ground, with a subject after Watteau, 100 guineas; a beautiful antique statue, the Marine Venus arranging her hair, found in excavating the baths of Agrippa at Rome, and brought to England by the Marquis of Chandos, 4 feet 6 inches high, 156 guineas (Her Majesty the Queen); the celebrated Laocoon, a magnificent bronze, of the size of the original group, by G. di Bologna at Florence, by Carbonneaux (? or by Crozatier), executed for Watson Taylor at £2,000 (but never in his possession), from the Fonthill collection, 540 guineas (Duke of Hamilton); Roubiliac's bust of Prior, 130 guineas (Sir Robert Peel); a pair of superb candelabra, the stem and pedestal of Sèvres bleu du Roi, mounted with ormolu, 8 feet 6 inches high, 235 guineas (E. L. Betts); the state

bedstead, magnificently carved and gilt, made for the Prince and Princess of Wales upon their visit to Stowe in 1737, and subsequently the resting place of very many royal personages, including the Prince of Wales in 1805, Louis XVIII. in 1808 or 1809; and of the Queen and Prince Albert in 1845, 86 guineas; a beautiful cabinet of marqueterie of the finest old German work, formed as a table supporting a cabinet, 235 guineas; a pair of magnificent silver gilt sideboard vases, with lip, each with two handles springing from above a mask, covers surmounted by a figure of a cavalier, 311 ounces at £2 per ounce.

The first portion of the pictures came up for sale on Tuesday, September 12th. The Stowe collection had been formed out of the accumulation of several families; from Gosfield, the seat of Earl Nugent, in Essex; from Minchenden House, near Southgate, the seat of Mr. Nicoll, whose only daughter and heiress married James, Marquis of Carnarvon, afterwards third Duke of Chandos; and from Avington, another seat of the Chandos family, in Hampshire. When the second Duke of Buckingham, whose sale we are now describing, succeeded to the title, he made a complete clearance, and sent nearly one thousand pictures to Christie's rooms, where they produced a total of about £600. Those sold at Stowe included a number of copies, replicas and so forth; the more important were the following:— Holbein, Portrait of Charles Brandon, Duke of Suffolk, 48 guineas (Duke of Sutherland); Fuseli, Midsummer Night's Dream,

painted for Boydell's Shakespeare, 65 guineas, and another scene from the same, 60 guineas; Henry Morland (father of George), Lady Coventry, 32 guineas, and Duchess of Hamilton, 36 guineas.

The sale on Wednesday, September 13th, included a number of interesting relics, and among these were William III.'s silver watch, by Bushman, of London, 10 guineas; the white silk sash of the Pretender, Charles Edward, taken from his baggage at Culloden, in 1745, 40 guineas; the badge and ribbon of the Order of the Bath, worn by Sir R. Temple at the coronation of Charles II., 6½ guineas; a lock of the hair of Queen Mary, taken from the corpse at St. Mary's Church, Bury, in 1784, purchased at the sale of the museum of the Duchess-Dowager of Portland in 1786, for £6 10*s*., and now sold for £7 10*s*.; and the celebrated miniature portrait of Charles II. by Cooper, sent by the King in 1651 to Henry, Lord Beauchamp, 100 guineas. Pictures were again sold on September 14th, and included Richardson's Portrait of Alexander Pope, 70 guineas (Sir Robert Peel); and his Portrait of J. Locke, 40 guineas (Earl of Mansfield); several by Sir Joshua Reynolds, Richard Grenville, Earl Temple, half-length, 160 guineas; Mary, Marchioness of Buckingham, and her son, in a landscape, whole length, 130 guineas; the Right Hon. G. Grenville, in robes, 160 guineas; and the Marquis of Granby, whole length, in engagement in the background, 200 guineas; T. Gainsborough, Robert, Earl Nugent, seated, whole length, 101 guineas; six by Sir

P. Lely, Lady Henrietta Berkeley, 70 guineas; Frances Stuart, Duchess of Richmond, in yellow satin dress, whole length, 68 guineas; Charles II., whole length, 16 guineas; Anne, Countess of Southesk, 80 guineas; Nell Gwynne, whole length, in yellow and blue dress, 100 guineas; and Anne Maria, Countess of Shrewsbury, as Minerva, 65 guineas (Sir R. Peel); Vandyck, the Marquis of Vieuville, in a white dress and black coat, whole length, 210 guineas; R. Wilson, Minchenden House, Southgate, with extensive landscape and water, figures in the foreground, 195 guineas (Lord Leigh), and Caernarvon Castle, with peasants and cattle, 110 guineas. But the great picture of the sale was the Chandos portrait of Shakespeare, presumed to be the work of Burbage, who first acted "Richard III."; it was the property of John Taylor, the poet's Hamlet, who left it by will to Sir W. Davenant in or about 1653; at Davenant's death, or soon after, it was purchased by Betterton the actor, and when he died, Robert Keck, of the Inner Temple, gave Mrs. Barry, the actress, 40 guineas for it; from Keck's possession it passed to Mr. Nicoll, of Minchenden House, whose only daughter, as we have before stated, married James, Marquis of Carnarvon, afterwards Duke of Chandos; it was here purchased by Rodd, the bookseller of Little Newport Street, London, for the Earl of Ellesmere, for 355 guineas. The last picture in the day's sale was the celebrated work of Clarkson Stanfield, Wreckers off Calais, from the Watson Taylor collection, 410 guineas (Naylor).

The most important pictures in the collection were sold on Friday, September 15th, and at the head of these came the celebrated Rembrandt, the Unmerciful Servant, 7 feet by 5 feet 10 inches, purchased in Amsterdam from the representatives of the family for whom it was painted, and brought away the night before the entrance of the French troops, 2,200 guineas (Marquis of Hertford). This day's sale included two other important works of this master, a Portrait of a Burgomaster in a black dress, wearing a skull-cap and ruff, 52 × 43, from the Orleans Gallery, at the dispersal of which it sold for 300 guineas; at the Morland sale it sold for 400 guineas; and it was now understood to be purchased for the Marquis of Breadalbane for 810 guineas; and a Negro armed with bows and arrows, richly attired, 251 guineas (Holford). The other pictures included a pair by Albert Dürer, St. Catherine reading a book, 150 guineas; and St. Barbara, with a book in her left hand, 160 guineas; D. Ferriers, three old peasants in conversation near the door of a farmhouse, 240 guineas; Domenichino, Sybilla Persica, one of the finest productions of this master, from the Orleans Gallery, 690 guineas (Marquis of Hertford); Salvator Rosa, The Finding of Moses, 79 × 48, brought to England by W. Y. Ottley, "as the companion to the celebrated picture in the National Gallery" (which, however, it is not, as the companion to the Stowe picture is engraved in Le Brun's work), 1,000 guineas (Marquis of Breadalbane); and the celebrated Cuyp, Philip Baptizing the Eunuch, 66 × 45, from

the collection of the Count de Vismes, 1,470 guineas (T. B. Brown). The only two other lots in this sale to which we need refer are the following: The celebrated collections of mineralogy and geology formed by the Abbé Haüy, comprising nearly ten thousand specimens, each carefully labelled and described by his own hand, together with very numerous models of crystals, elaborately cut in wood, to explain his particular system of Crystalography; an extensive *hortus siccus*, etc., the whole forming a valuable and interesting illustration of the "Traité de Mineralogie," published by the Abbé in 1822, 310 guineas, purchased by the Directors of the Jardin des Plantes, Paris. And the Buckingham collection of mineralogy and geology, containing more than 6,000 specimens, some of them of considerable variety and beauty, 65 guineas.

It may be mentioned here that the contents of the Duke of Buckingham's town house at 91, Pall Mall, were sold at Christie's in the spring preceding the great dispersal at Stowe. On March 27th, 28th, and 29th the Sèvres and other porcelain, wines, and a few pictures brought a total of about £2,300; on March 30th the plate realized £3,267 13*s.*; on April 3rd, the books, stuffed birds, carriages, etc., realized nearly £300; whilst a sale of guns, rifles, etc., took place on July 11th.

Although the Stowe sale overshadowed every other event of its kind in 1848, it was by no means the only important auction of the year. Neither was it the earliest. In the sale of J. Newington

Hughes (" who was so well known as a collector for the last sixty years") of Winchester, on April 14th and 15th, 1848. A few good pictures occurred: A series of sixteen portraits of celebrities of the times of Charles I., known as "The Fairfax portraits," £174; J. M. W. Turner, Sheerness and the Isle of Sheppey, 565 guineas; and Whalley Bridge and Abbey, 295 guineas (now in the collection of Lord Wantage); A. Ostade, an Interior, three Boors sitting at a table, one looking into a jug, 370 guineas; Teniers, the Village Mill, obelisk in foreground, 225 guineas; and Cuyp, a Chateau on a river, man in red on grey horse conversing with a peasant, 710 guineas (Baron L. de Rothschild).

Early in the following month (May 5th), twenty-six pictures of the Dutch School, "the most select portion of the collection formed by the former minister of France, the late M. Casimir Perier" (who died in 1832), was sent over to Christie's from France, and produced a total of £5,987. Several of the more important pictures were purchased by the Marquis of Hertford, notably P. de Hooghe, Interior, lady peeling apples, 21 × 28, 270 guineas; Metzu, a Dutch kitchen, known as "The Tabby Cat," 13 × 16, 240 guineas: Rembrandt, Portrait of himself, with black cap and fur collar, 25 × 19, 280 guineas; Wouverman, "Les Sables," the Downs, Holland, 26 × 22, from the Choiseul collection, 390 guineas; and Terburg, "La Liseuse," Dutch lady reading, 18 × 14, 610 guineas. There were also Hobbema, "Les Deux Mares," two ponds, man on horseback, 33 × 24, 560 guineas;

P. Potter, "L'Hôtellerie," coach in sandy road, 13 × 20, 425 guineas; Ruysdael, a Watermill, large stones and old timber, 32 × 25, 350 guineas (Gardner); Terburg, "La Couseuse," old woman at needlework, 18 × 14, 310 guineas (bought in); W. Van De Velde, a Calm, with numerous vessels, 18 × 16, 550 guineas (Gardner); Wouverman, Le Défilé de Duc de Vendôme, a landscape, with cavalry and leader on white horse, 41 × 31, 610 guineas (Lord Derby); and Velasquez, Philip IV. in armour, 26 × 16, 180 guineas (Stone).

The last noteworthy picture sale prior to the Stowe dispersal comprised 136 pictures sold by direction of the will of the late Sir Thomas Baring, and removed from Stratton Park and Devonshire Place, London. The sale took place on Friday and Saturday, June 2nd and 3rd, and the total realized, £11,776 11*s*., does not give a very high average. The following were the most important works: William Collins, Boulogne Fisherman and Girls, 230 guineas; and Boy taking Sea-fowls' Eggs, 1833, "the capital chef d'œuvre," 245 guineas; J. M. W. Turner, Sheerness, sun rising through the fog, man-of-war at anchor, 550 guineas (Wells); D. Wilkie, Alfred in the Neatherd's Cottage, 430 guineas (Ryan); and Sheepwashing, 660 guineas; R. Wilson, Meleager, 170 guineas (Rought); Rembrandt, Landscape, with village church on a hill, partly concealed by trees, 215 guineas (Farrer); Hobbema, Watermill, with village church and cottage, 275 guineas; Rubens, Abraham and Melchizedec, 365 guineas; Backhuysen, a

Fresh Breeze, with Dutch men-of-war, from the Hibbert collection, 270 guineas; Paul Potter, a brown Bull standing near a tree, two sheep lying down, 210 guineas (Fuller); and Wouverman, A Stag Hunt, on the banks of a river, 425 guineas.

Early in 1849 another batch of pictures was received at Christie's from France, where the revolution of the previous year rendered everything uncertain. These pictures comprised the Montcalm Gallery at Montpellier, originally formed by the Marquis de Montcalm, who commanded the French forces at the battle of Quebec. Other pictures were added to the collection, which consisted of 145 works, and the sale of May 4th and 5th showed a total of £9,546. The chief lots were H. Vernet, Une Odalisque, 27 × 23, 102 guineas; Sasso Ferrato, Virgin and Child, circle, 17 inches, 205 guineas; P. de Champagne, Adoration of the Shepherds, from the Bonnemaison collection, 350 guineas; and Albano, Venus Reposing in Clouds, 12 × 14, 370 guineas—(all the foregoing were purchased by the Marquis of Hertford); Salvator Rosa, Rocky Coast of Calabria, 190 guineas; and one of the Battles of Alexander, from the Lapeyrière collection, 260 guineas; Le Sueur, the Annunciation, from the Tourgot and Robit collection, 170 guineas; Guido, Woman in pink plucking rose from a vase, from the Sommariva collection, 252 guineas—all of which were purchased by the Earl of Normanton; Greuze, Le Premier Sentiment, a portrait of Madame Geoffrin when young, oval,

22 × 28, 600 guineas (Norton); and La Rêveuse, head of a very beautiful girl with light hair, 15 × 12, 355 guineas (Bryant).

The pictures collected by a well-known amateur of repute in his day, W. Coningham, were dispersed in three portions, the first on April 25th, 1844, the second, April 25th, 1849, and the last on April 12th, 1851. The second of these sales included sixty-seven pictures, the most important of his collection, the total realizing £6,894. Special mention may be made of the following: Garofalo, Circumcision, from Lord Cawdor's collection, 250 guineas (Farrer); Filippo Lippi, Offering of the Wise Men, circle, from the Guicciardini Palace, Florence, 270 guineas; Andrea Mantegna, Christ on the Mount of Olives, signed "opus Andrea Mantegna," from Cardinal Fesch's collection, 400 guineas (bought in); Titian, Tarquin and Lucretia, from Charles the First's collection, 73 × 56½, 525 guineas (bought in); Carlo Crivelli, Virgin and Child, St. Peter and Saints, from the Brera Gallery, 900 guineas (bought in); P. Veronese, Death of Procris, 500 guineas (bought in); Raphael, Christ Praying on the Mount of Olives, from the Gabrielli collection, 24 × 27½, 750 guineas (W. Brown); Sebastian del Piombo, Holy Family, from the Cambiaso collection 1,800 guineas (Baring); Rembrandt, Portrait of Martin Looten, dated 1637, from the Fesch collection, £700 (Holford). The third sale, in 1851, included six of Mr. Coningham's pictures, and of these two were among those bought in at the 1849 sale, viz., the Mantegna, which now sold

for 240 guineas, and the Paul Veronese, which now realized £301.

One of the most important picture sales of 1849 took place the week after the dispersal of Mr. Coningham's second instalment. This was the earlier of the two sales of William Wells, of Redleaf, and it occupied two days, May 12th and 13th. This sale included the following: Guido, a Sybil, in a white dress and blue drapery, 25 × 30, 340 guineas; R. Maes, a Distressed Boy asking alms of a lady, 31 × 24, 585 guineas; W. Van Mieris, young woman with a basket of eggs on her arm, 18 × 15, 260 guineas; and the companion picture, a Woman with a dish of flounders in her hand at a window, 200 guineas; D. Teniers, Interior of a kitchen, with a pile of culinary and other objects, $19\frac{1}{2} \times 23\frac{1}{2}$, 270 guineas; P. Wouverman, Landscape presenting a view of an open, barren country, group of pedestrians, and gentleman on a brown horse, $13\frac{1}{2} \times 20\frac{1}{2}$, 570 guineas (Theobald); I. Ostade, Peasant at the half-door of a thatched cottage talking to a traveller, from the Robit and other collections, 315 guineas, and View of the back court of a house, with various accessories introduced, 415 guineas; Claude, Herdsman tending goats, 315 guineas; Sir David Wilkie, Distraining for Rent, 1,050 guineas; F. Mieris, The Tired Traveller seated on a bank, with his hat off, and a knapsack by his side, said to be a portrait of the artist when he was young, 9 × 7, 470 guineas (now at Dorchester House); A. Cuyp, Cows and oxen at pleasure, 27 × 26, 390 guineas (Fletcher); Van De Capella, Calm off the Dutch Coast, $12\frac{1}{2} \times 13$,

310 guineas (Emmerson); J. and A. Both, View in Italy, represented under the effect of a fine summer's day, $18\frac{1}{2} \times 26$, 295 guineas; and Peter de Hooghe, View in the back court of a house, having an open door at the end of it, 28×23, 515 guineas. The total of the two days' sale amounted to £5,566. In 1852 another portion of the Redleaf collection, in which there were some excellent examples of the English school, came up for sale on May 20th, and for convenience' sake may be included here. The total realized by the 125 lots amounted to £30,736 7*s.* 6*d.* The principal pictures were Sir E. Landseer, Fallow Deer, 700 guineas, and the companion, Red Deer, 650 guineas; J. M. W. Turner, a Harbour Scene, sunset, ships of war at anchor, 640 guineas (Graves); F. Goodall, the Hurdy-Gurdy Player, 306 guineas; T. Webster, Boys Going to School, 365 guineas; A. Egg, Autolycus, the much-admired work in the Royal Academy of 1845, 355 guineas (Graves); C. R. Leslie, Columbus and the Egg, in the Royal Academy 1834, 318 guineas; J. Ostade, a Little Country Inn, at which a gentleman has just arrived, from the Prince Galitschkin collection, 30×24, 1,000 guineas; Vandyck, Portrait of the Wife of De Vos, when about thirty, 750 guineas (Lord Hertford); Wouverman, Halt of Cavalry, $14 \times 17\frac{1}{2}$, 330 guineas, and a similar subject, 12×17, 380 guineas, described in Smith's Catalogue, No. 380 and 381 respectively; A. Ostade, Country Fair, 310 guineas; K. du Jardin, a Rocky Glen, 640 guineas; Hobbema, a View in Westphalia, 610

guineas; G. Metzu, the Fainting Lady, in a scarlet jacket (15 × 13), from a number of celebrated collections, including Hemskirk, Van Alpen, Crewe, and Schimmelpeninck, 300 guineas (Duke of Cleveland); W. Van De Velde, View on the Coast of Scheveningen, dated 1659, 500 guineas (Sir R. Peel); J. Ruysdael, Forest Scene, 45 × 56, 700 guineas; J. Van Huysman, Yellow Vase with flowers, grapes, bird's nest, etc., 53 × 36, 400 guineas;[1] J. B. Greuze, Young Woman with light auburn hair and a blue kerchief round her shoulders, with a basket of eggs in her lap, 750 guineas (Lord Hertford); Claude, The Enchanted Castle, 46 × 60½, from the Walsh Porter collection, 2,000 guineas (Lord Overston); Velasquez, Portrait of Prince Balthazar of Spain, 650 guineas (Lord Hertford); Domenichino, St. Cecilia, 580 guineas; and Murillo, St. Thomas Distributing Alms to the Poor (59 × 59), 2,850 guineas (Lord Hertford). Finally it may be mentioned here that the celebrated work of Sir E. Landseer, the Portrait of Sir Walter Scott seated in the Rhymer's Glen, painted for Mr. Wells, was sold on June 9th, 1877, for 3,050 guineas. In 1890 yet another portion of the Redleaf collection came up for sale, and it is dealt with under that date.

The last important picture sale at Christie's in 1849, took place on June 14th, 15th and 16th, and comprised "pictures of the very highest class,

[1] This beautiful picture was purchased on this occasion by Alexander Darby, at whose sale, in 1867, it realized 380 guineas, and is now in the National Gallery.

partly from Rushton Hall, Northamptonshire," with some rare vases, bronzes and enamels, the property of William Williams Hope. The total amount realized by the 101 pictures was £7,526 14*s*. Some of the best pictures were bought in, notably Jan Steen, the Poultry Market, 500 guineas; Teniers, the Three Smokers, 520 guineas; Wouverman, Cavaliers starting from a stake, 350 guineas; Hobbema, Wood in Guelderland, 360 guineas; Greuze, Ariadne, 550 guineas; and Claude, Italian landscape, shepherd seated in the foreground, figures and mules crossing a bridge, 550 guineas. The pictures sold included A. Van de Velde, landscape with shepherd and shepherdess, 400 guineas (Winthrop); Murillo, Virgin and Child, 580 guineas (Lord Hertford), and a Riposo of the Holy Family, 780 guineas (the same); W. Van de Velde, a Calm, men of war furling sails, 340 guineas (Farrer); Isaac Ostade, the Bowl Players, 262 guineas (Norton); Van der Heyden, square in a German Town, 370 guineas; Rembrandt, portrait of Admiral Van Tromp, 460 guineas (Baron Rothschild); and A. Ostade, Adoration of the Shepherds, 450 guineas.

Lord Ashburnham's sale, July 20th, formed the principal event of 1850, 91 pictures and 5 bronzes realizing total of £13,295, or, deducting the bought in property, £9,773. The principal pictures in the sale included Carlo Dolci, Daughter of Herodias, 700 guineas (Marquis of Westminster); Salvator Rosa, Apollo and the Sibyl, 1,700 guineas

(Marquis of Hertford); and St. John preaching in the Wilderness, with Philip baptizing the Eunuch, 1,000 guineas (bought in); Vandyck, portrait of Don Livio Odescalchi, 450 guineas—or £500 it is not quite clear from the catalogue which is the correct amount (Lord C. Townshend); Rembrandt, a Cavalier in black dress, 690 guineas, (Farrer); and Mathematician and Pupil, the engraved picture from the Dundas collection, 1,000 guineas (bought in); Guido, Bacchus and Ariadne, 400 guineas (bought in); and Lucretia stabbing herself, 390 guineas (Baron N. Rothschild); Claude, View in the Bay of Naples, 1,070 guineas, and a view of Rome, with the Ponte Molle in the distance, 1,800 guineas, both bought in; Murillo, Portrait of himself, signed and inscribed, 790 guineas (Lord Spencer), and St. Francis kneeling in prayer, from the Dundas collection, 1,000 guineas (bought in); Rubens, Nature unveiled by the Graces, painted for Villiers, Duke of Buckingham, 1,000 guineas (bought in); G. Poussin, View of Tivoli, with figures, from the Waldegrave and Fleming collections, 480 guineas (Marquis of Hertford); N. Poussin, Triumph of Bacchus, 1,160 guineas (Lord Carlisle); Triumph of Pan, 1,180 guineas (Hume) —these two belong to a set of three pictures said to have been painted for the Duc de Montmorenci, the third is in the National Gallery, No. 42; and another by the same artist, a Landscape with storm, and Pyramus and Thisbe, 400 guineas (bought in); and Schidone, Girl with Horn Book learning the Lord's Prayer, from the Capo di Monte collection,

750 guineas (bought in). A few interesting Dutch pictures were included in the sale, July 31st, 1851, of Viscount Middleton's collection, removed from Peper Harrow Park, near Godalming, Surrey. The 87 pictures realized £3,137, and included Rembrandt, Portrait of himself in a brown cloak and brown cap, hands clasped, bust size, 33 × 27½, 410 guineas (Sir Charles Eastlake, for the National Gallery); and Jan Van Eyck, Portrait of a man in a fur cloak, with red chaperon round his head, from the Arundel collection, and painted, according to an inscription on the lower part of the frame, October 21, 1433, 10¼ × 7½, 300 guineas, now in the National Gallery; A. Ostade, Interior, with six peasants, dated 1649, 290 guineas; Wouverman, an Army on the March, on rising ground near a pool, £250; and Terburg, Lady tickling the face of an officer who is asleep, 285 guineas.

Curiously enough the two picture sale sensations of 1853 were of what may be termed French extraction. The earlier of these two sales, March 12th, comprised 47 lots, which, with the exception of four, were those which were reserved at the sale of the gallery of the late Cardinal Fesch by his grand nephew, Charles Lucien Buonaparte, Prince of Canino. Of the 47 lots the only two which were not bought in were Tiberio d'Assisi, Virgin and Child enthroned, angels on each side, and Saints, "a *chef-d œuvre* of this exceedingly rare master," dated 1507, 380 guineas; and Rubens, Adoration of the Magi, "formerly the property of the Church of Berg-Saint-Vinox, sold about 1766,

to Randon de Boisset for about £2,400" (at whose sale in 1777, it realized 10,000 livres), £1,200.

The great sensation of the year, however, was provided by the death of Louis Philippe, the ex-king of the French, which occurred at Claremont, on August 26th, 1850; but the sale of his pictures did not begin until the Spring of 1853. The sales were held on May 6th, 7th, 13th, 14th, 20th, and 21st, whilst the collection bequeathed to Louis Philippe by Frank Hall Standish, came up for dispersal on the 28th and 30th. The 528 pictures in the ex-king's own collection realized £27,635 16*s.* 6*d.*, and were chiefly of the Spanish School; they formed the "Spanish Gallery," as exhibited at the Louvre;[1] the Standish pictures

[1] "King Louis Philippe possessed a collection of paintings by the old Spanish masters, which was perhaps the largest ever brought together, as well as one of the most important. Besides the specimens of other schools, it included 636 Spanish paintings, being 140 more of that school than are to be found in the famous Museo del Prado at Madrid. . . . The Standish Gallery was formed by Frank Hall Standish, of Duxbury Hall, Lincolnshire, an enthusiastic lover of Spanish art, who resided a long time in Spain, and wrote an agreeable and useful book, entitled 'Seville and its Vicinity,' 1840. His collection of drawings, which included those formerly owned by the Conde del Aguila, was probably the most extensive and valuable ever brought together. . . . Mr. Standish, dying in 1841, bequeathed to King Louis Philippe, all his books, pictures, etc., 'as a testimony of my esteem for a generous and polite nation, which is always ready to welcome travellers, and which I have always visited with pleasure and quitted with regret.'" (Curtis, "Velasquez and Murillo.") It is said that Mr. Standish offered to give his books to the British Museum, and his pictures to the National Gallery, but the hint at a revival of a baronetcy

were 249 in number, and realized £9,859 19*s.*; whilst the furniture, porcelain, and objects of art from the Château d'Eu realized £1,190. The Spanish pictures included the following:—Alonzo Cano, Virgin and Child, £200, Balaam's Ass, £240, and three others by the same artist; Morales, Ecce Homo, £110, and Carrying the Cross, 115 guineas; over thirty attributed to Murillo, and among them the Infant Jesus sleeping on the knees of St. Joseph, 380 guineas; Christ, after the Flagellation, kneeling on the ground, 205 guineas; St. Bonaventura, 125 guineas; St. Thomas de Villanueva, a composition of fifteen figures, described by R. Ford in the *Athenæum*, May 28th, 1853, as "one of the finest sketches of Murillo in existence," 51¼ × 29, £710, now in the possession of Lord Northbrook; St. Felix of Cantalicio, £350, now in Lord Elcho's collection; St. Rodrigues crowned by an Angel, 200 guineas, now in the Dresden Gallery, No. 633; St. Catherine, £300, now in the collection of the Duke of Cleveland, Raby Castle, Durham; St. Joseph and Infant Jesus, 42 × 34, £440 (when sold it was in bad condition, having been injured by sea-water and ill-usage; it was purchased by Mr. Rutley for Mr. Lyne Stephens, of Lynford Hall, Norfolk, in whose possession it remained until May, 1895, when it was again sold at Christie's); the Magdalen, in purple drapery, at the entrance of a cavern, 59 × 41, 800 guineas

which had once been in his family, not being taken by Lord Melbourne, the collections were willed as described.

(Wells); St. Augustine at Hippona, the saint in bishop's robes, £680 (J. T. Mills); portrait of Don Andreas di Andrada, inscribed, 78 × 46, £1,020—"this picture was bought by Sir J. M. Brackenbury some twenty years ago from the heirs of Andradæ for £1,000" (*Athenæum*, May, 1853, p. 623), it was purchased by Thomas Baring, and is now in the Northbrook collection; Portrait of the artist, oval, inscribed "Vera effigies Bartholomæi Stephani a Morillo Maximi Pictoris Hispani," etc., 400 guineas (Baron Seillière); Miraculous Conception, from a Convent at Cordova, £810; Virgin and Infant Jesus, known as "La Vierge à la Ceinture," or "Virgen de la Faja," £1,550 (Duc de Montpensier)—this celebrated work was purchased by Louis Philippe for 60,000 francs; Christ and St. John by the River Jordan, £660 (the same); and a Portrait of himself, a head, resembling the portrait above mentioned, but with material differences, 330 guineas. The more important of nearly twenty examples of Velasquez were the following: Landscape, setting sun, with monastery of the Escurial in the distance, 410 guineas; Angel appearing to Shepherds, 380 guineas (Davenport Bromley); portrait of the Infant Don Balthazar Carlos, son of Philip IV., when a child of about three years of age, whole length, 1,600 guineas (Lord Hertford); portrait of Philip IV., whole length, £250; portrait of Gaspar Gusman Conde d'Olivares, £310; portrait of Isabel de Bourbon, whole length, wearing a black headdress with a white feather, £300. The last three

pictures were purchased by Mr. Farrer, who exhibited them at Manchester in 1857, and sold them to Mr. Henry Huth in 1863; Jesus and his Disciples at Emmaus, £235 (Earl of Breadalbane); and the most important of all, the celebrated Adoration of the Shepherds, known as "The Manger," 91 × 66, £2,060—purchased about 1832 for £4,800 by Baron Taylor, Louis Philippe's agent, from the Conde del Aguila, in whose house in Seville it had remained since the time it was painted; it is now in the National Gallery. The other Spanish pictures included four examples of Spagnoletto, notably the Assumption of the Magdalen, £200; a number of examples of Zurbaran, among them a Franciscan Monk holding a skull in his hands, 61 × 39, £265; and a pair, Adoration of the Shepherds, and Adoration of the Magi, £1,700 (Colnaghi). There were also four works of David Roberts, Interior of the Temple of Edfou, 360 guineas; St. Helena at Bethlehem, 460 guineas; Interior of the Mosque at Cordova, 300 guineas; and the High Altar in the Seville Cathedral, 300 guineas; also a fine example of Watteau, Landscape, with the actors of the Comédie Italienne, 700 guineas (Lord Hertford).

Only two sales of note occurred in 1854. The earlier of these was the small but interesting collection of J. D. Gardner, removed from Bottisham Hall, Cambridgeshire, and the total realized, on March 25th, by the seventy-five lots was £2,305. These were: Rubens, Landscape, exhibiting a wild and sequestered scene, with figures,

imported from Holland by Emmerson in 1818 (and from the Harman sale of 1844), 400 guineas; and Salvator Rosa, view in the Apennines, also from the Harman sale, 450 guineas—both bought in, and offered again in 1877, when the former sold for 490 guineas, and the latter for 210 guineas. This sale included the antique marble of an eagle, found in the Boccapudugli Gardens, near the Baths of Caracalla, Rome, in 1742; at the Strawberry Hill sale in 1842 it realized 200 guineas, and it now fetched 530 guineas. The second noteworthy sale of the year took place on June 12th, and comprised the collection of fifty-seven pictures of E. J. De Bammeville; of the total of £4,106, £1,253 represented pictures bought in. One of the pictures in this sale was purchased for the National Gallery, viz., Lorenzo di San Severino, Marriage of St. Catherine, formerly in the Church of Santa Lucia at Fabriano, 57 × 57, 375 guineas. The other pictures included L. Cranach, Christ Blessing Little Children, boy in red supposed to be Luther, 151 guineas; Botticelli, Madonna, and Child in her arms, circle, 210 guineas, and Madonna adoring Infant, St. John behind, 520 guineas; Masaccio, Madonna dictating to St. Bernard, three angels, 460 guineas; Fra Angelico, the Last Judgment, 600 guineas (both bought in); and Duccio di Buoninsegna, the Crucifixion, 265 guineas (Davenport Bromley).

CHAPTER VI.

1855-1870.

RALPH BERNAL—SAMUEL ROGERS, THE POET—LORD ORFORD —THE ALTON TOWERS COLLECTION OF THE EARL OF SHREWSBURY—REV. F. LEICESTER—HON. PERCY ASHBURNHAM—CHARLES SCARISBRICK—L. V. FLATOU—CHINA SALES —SIR JOHN SWINBURNE—T. E. PLINT'S PRE-RAPHAELITE PICTURES—ELKANAN BICKNELL—JOHN LEECH'S DRAWINGS AND PICTURES — EDWIN BULLOCK — DAVID MACLISE— CHARLES DICKENS.

MR. RALPH BERNAL'S sale, in 1855, marks an epoch in the history of such events. The collection comprised 4,294 lots, it occupied 32 days in selling, and realized the grand total of £62,690 18*s.* whilst the prints, books, and furniture brought it up to £70,954 4*s.* In a note prefixed to the sale catalogue of Messrs. Christie and Manson, J. R. Planché wrote: "Distinguished amongst English antiquaries by the perfection of his taste, as well as the extent of his knowledge, the difficulty of imposing upon him was increased by the necessity of the fabrication being fine enough in form, colour or workmanship, to rival the masterpiece it simulated: to be, in fact, itself a gem of art which it would not *pay* to produce as a relic of

antiquity. Mr. Bernal could be tempted by nothing that was inferior. Even his pictures, though avowedly not selected for their value as paintings, but for their illustration of costume, have probably, taken as a whole, more merit in them than any similar collection in Europe."

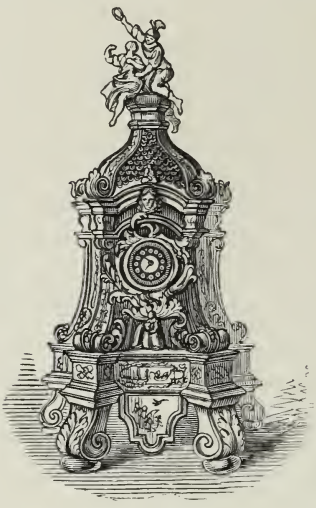
Ralph Bernal, who was of Hebrew descent, was born about 1783, and was educated at Christ's College, Cambridge, where he graduated B.A., 1806, and M.A., in 1809; he was called to the Bar at Lincoln's Inn, February 5th, 1810. Not being a Jew by religion he was eligible for Parliament, which he entered as member for Lincoln in 1818, and, in 1820, for Rochester, which he represented in nine Parliaments; in 1841 he stood for Weymouth, and was seated on petition: at the dissolution of 1852 he retired from Parliament. In 1830 Mr. Bernal was appointed Chairman of Committees of the House of Commons, at a salary of £2,000 a year, and this office he filled for twenty years. He died on August 26th, 1854. "He lived," writes Mr. Humphry Ward, "at a time when no one either knew or cared about the choice things which nowadays ten thousand collectors seek for with frenzy. No one of his contemporaries in England—though Sauvagest and others were equally fine judges in France—knew so much as he about old armour or mediæval goldsmiths' work, or the steel inlaying of the Milanese, or the makers and the decorators of the *pâte tendre* of Sèvres, or about majolica, or those infinitely delicate kinds of Chinese porcelain for which English

and American connoisseurs are prepared to pay any price. What times those were for the collector! one is tempted to say as one looks through the priced Bernal catalogue with its pretty engravings by Mason after Fitzcook's drawings. The

PILGRIM-SHAPED GRÈS BOTTLE.
(Bernal Sale. See p. 172.)

things sold for what we should consider literally nothing, though in almost every case they marked a considerable advance on the price Mr. Bernal paid. As you walk through the South Kensington Museum, you can discover numbers of specimens of Limoges enamel, or of the "ruby-backed" oriental plates, or of a score of other

curiosities with labels marking the prices at which they were obtained in the Bernal sale: £3 for the plates, £50 or £60 for the pieces of Limoges, and so forth—in every instance about one-tenth or one-twentieth part of what would be paid now, so tremendous has been the effect of the spread of education, the diffusion of wealth and the desire to possess at least some of the choice works of the past. What was remarkable, however, in the Bernal collection, was not the low prices at which things had been bought and were sold, but the faultless taste that had presided over their acquisition. Mr. Woods, the present well-known and accomplished head of Christie's firm, is fond of quoting this Bernal sale as the supreme instance of a perfect collection; there was nothing, out of all the 4,294 objects that was not good, genuine, and, it may almost be said, in intact condition."[1]



DRESDEN PORCELAIN CLOCK.
(Bernal Sale. See p. 171.)

The sale began on Monday, March 5th, 1855, and concluded on April 30th. As a cheap edition, with illustrations, of the catalogue is published

[1] *Scribner's*, December, 1890.

in Bohn's Illustrated Library, anything like an exhaustive analysis of the sale is unnecessary, and we must content ourselves with enumerating a few of the more interesting or important items. Dresden porcelain: a pair of small sceaux scalloped, each with eight small subjects of figures, £40—these beautiful specimens were purchased by Mr. Bernal for £5; an egg-shaped scalloped vase, with two subjects after Watteau, flowers on gold ground, 40 guineas; a clock in the form of a temple, with pilasters at the angles, and dome top, surmounted by two female figures, dated 1727, 18 in. high, £120 (Sir A. de Rothschild), see illustration p. 170; a pair of superb candelabra, each formed of a female draped figure bearing several branches for five lights, 24 in. high, 220 guineas (Marquis of Bath), see illustration above; a pair of two-handled vases and ewers, painted with Chinese figures, and colours, £54 (Baron M. Rothschild). Old Chelsea: a pair of beautiful globular scalloped vases and

DRESDEN CANDELABRUM.
(Bernal Sale.)

covers, deep blue, painted with exotic limes, 105 guineas (S. Addington); and an écuelle, and cover and stand, with pink scalloped edges, 26 guineas (F. Baring). Grés de Flandres: a blue and white pilgrim-shaped bottle, with perforated ridges at the sides, inscriptions relating to the shield and arms of the Prince of Orange, and medallion of a helmeted head, date 1590, £18 (British Museum), see illustration, p. 169.

FAENZA WARE—A PILGRIM'S BOTTLE.
(Bernal Sale.)

Faenza and Raffaelle ware: a salt-cellar of Raffaelle ware, of triangular form, painted with rich ornaments of cupids and negroes' heads, date 1532, $2\frac{6}{8}$ in. high by 6 in. long, £61 (British Museum): a tazza-shaped dish, deep blue, with ten cupids, supporting banners, date 1520, 10 in. diameter, £61 (A. Fountain); a flat-shaped pilgrim's bottle, with cover, snake handle, embellished with arabesque ornaments, camei, and subjects of Hercules and the Centaur, date about 1540, $12\frac{1}{2}$ in. high, 11 in. wide, 40 guineas (Baron A. de Rothschild),—see illustration above; and a plate of the most rare and interesting character, in very strong colours: the

subject believed to be Raffaelle himself and the Fornarina seated in the studio of an artist, who is occupied in painting a plate; 9¼ in. diameter, £120 (Marlborough House), see illustration, p. 141 —this lot realized at the Stowe sale, August 17th, 1848, only £4, and it was afterwards sold to Mr. Bernal for £5. Palissy ware: a circular dish, on a foot, a lizard in the centre and with very rich border, 12½ in. diameter, £162 (Baron G. de Rothschild),—a true specimen of the extremely rare Palissy ware, purchased in a broken state in Paris for 12 francs, and after being admirably restored, sold to Mr. Bernal for £4.

Sèvres: an ecuelle, cover and stand, gros-bleu, painted with six subjects of cupids by Chabry, 1771, £125 (Marlborough House); an elegant vase, with handles of goats' heads, gros-bleu, with frieze and gold, with an exquisite medallion of Fame recording the events of Time, 14 in. high, 121 guineas (S. Addington),—this article cost Mr. Bernal 17 guineas; a gros-bleu vase and cover of beautiful form, with two handles, and festoons and leaves falling from the centre of the neck to the bottom of the handles, painted with Venus, Adonis, and Cupid in front, and bouquet of flowers on reverse, 16½ in. high, 213 guineas (S. Rucker); a magnificent cabaret, of the finest gros-bleu, with wreaths of gold, consisting of plateau, teapot, sucrier and cover, milkpot, and two cups and saucers, painted by Leguay, 1775-6, £465 (Marquis of Bath),—said to have cost Mr. Bernal 65 guineas; a pair of fine vases and covers, green ground pencilled

SÈVRES VASE, ROSE DU BARRI
(Bernal Sale.)

SÈVRES VASE.
(Bernal Sale.)

with gold, each with two bouquets with flowers in medallions by Dodet, 17 in., 305 guineas (C. Mills); a pair of oval jardinières, a very fine bleu de Vincennes ground, with children after Boucher, 1754, £100 (Lord Falmouth); a pair of vases rose du Barri, each painted with two groups of cupids in medallions, the curved leaf-shaped lips forming handles, 14½ in., £1,942 10*s.* (Hertford)—see adjoining illustration; this magnificent pair of vases were formerly in the possession of Henry Baring, who sold them to Mr. Bernal for about £200; a pair of vases, of very elegant form, turquoise, with oval medallions of a shepherdess, and a girl bathing her feet, by Dodet and Drand, 18 in. £1,417 10*s.* (the same); a noble oviform vase and cover, green with gilt busts forming the handles, exquisite painting of a peasant family, in the manner of Greuze, 18 in. high, £388 10*s.* (the same), see adjoining illustration; a pair of tall

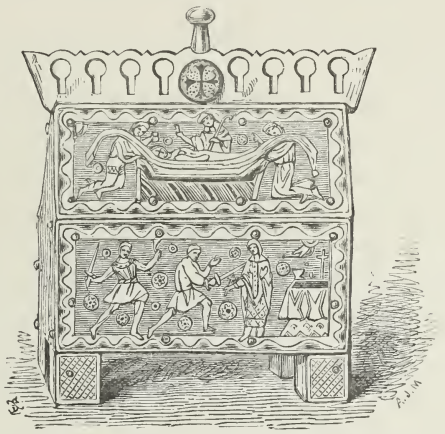
vases, and covers, of rare form, gros bleu, delicately pencilled with gold stripes, with medallion of a sacrifice to Venus and Bacchus, 14 in. high, £700 (S. H. Sutherland); a centre vase and cover, gros-bleu with upright handles, the centre with an exquisite painting of a peasant and two girls gathering cherries, donkey with panniers at their side, 18 in. high, £871 10*s.* (Marquis of Hertford); a pair of vases and covers of equally high quality, gros-bleu, on the necks are two exquisite paintings by Gremont of a nymph at the bath, 15½ in. high, £900 (Sir A. de Rothschild)—see adjoining illustration; and a pair of oviform vases and covers of equally high quality, gros-bleu, with flat handles, the front nearly covered with an exquisite painting of Bacchus seated, with a nymph presenting a wreath to Cupid in landscapes, 13 in. high, £590 (Marquis of Bath).

OLD SÈVRES VASE AND COVER.
(Bernal Sale.)

The antique jewellery, rings, crosses, brooches, and ornaments included an ancient Gaelic brooch, of silver, of circular form, scalloped and surrounded by small upright obelisks, each set with a pearl at top; in the centre is a round crystalline ball, con-

sidered a magical gem, $4\frac{3}{4}$ in. diameter (see illustration, p. 53), £71 (British Museum). This Scottish brooch is traditionally said to have been made by a tinker on the estate of Lochbury in Mull, from a silver one found there in or about the year 1500, and it was successively the property of Dr. Lort, at the sale of whose effects, July 15th, 1791, it was purchased by Samuel Tysson; from them, at Tysson's sale, May 18th, 1802, it was purchased by Mr. Bindley, and at his sale by Mr. Thomas, and again at Thomas's sale by Mr. Bernal, for 10 guineas. The armour and arms comprised complete suits, cross-bows, daggers, gauntlets, guns, pistols, halberds, helmets, swords, shields, bucklers, and so forth. The Byzantine metal work, included King Lothaire's magic crystal, a highly interesting relic, engraved with the whole history of Susannah, in copper gilt, gothic frames set with imitations of precious stones, the crystal $4\frac{1}{2}$ in. diameter, £267 (British Museum)—this object was purchased in the Low Countries for 12 francs, and sold to Mr. Bernal for £10. The more interesting examples of mediæval metal work included Sir Thomas More's brass candlesticks, or rather flower vases, with flowers and leaves enamelled in blue and white (see illustration, p. 138), 221 guineas (Duke of Hamilton); the celebrated copper formed Reliquaire of the kings, copper gilt enamelled with blue and turquoise, presented by Pope Eugenius IV. to Philip le Bon Duke of Burgundy, containing at the time the relics found in the Chatreux at Dijon in 1430, £66 (British

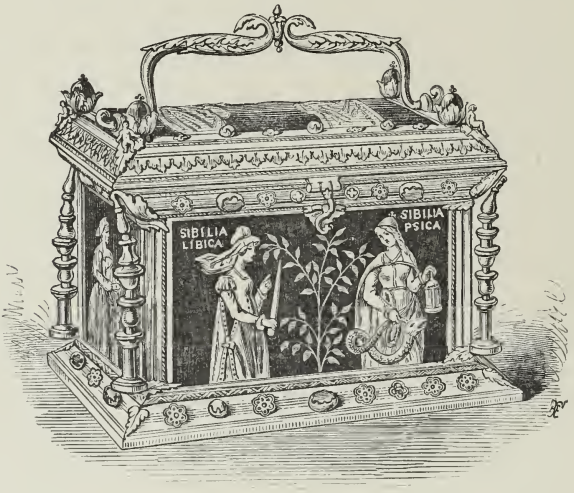
Museum); and the St. Thomas à Becket Reliquaire, a small copper of copper gilt, richly enamelled with blue; on the front is represented the martyrdom of the saint, $4\frac{3}{4}$ inches long, nearly $2\frac{1}{2}$ inches wide and $6\frac{1}{2}$ inches high (see illustration below), £28 17*s.* 6*d.* (Col. Sibthorp, M.P.)—this is said to have cost £12. Of the large number of Limoges enamel we can only mention an elegant ewer, with a fine subject of an equestrian combat around the body, and with busts in medallions of Henri II. or Francis I., 10 inches by 4 inches, 130 guineas (S. Addington); and a beautiful casket in original silver gilt chased mounting, highly embellished with gems, camei, etc., and composed of five plaques of enamels in panels representing the sibyls in black and white, $4\frac{1}{2}$ inches long by $5\frac{1}{2}$ inches wide (see illustration, p. 178), 240 guineas (Mr. T. Smith, M.P.).



St. Thomas à Beckett Reliquaire.
(Bernal Sale.)

Finally, the pictures included: Largillière, Pretender, in red dress wearing the Order of the Garter, and his sister in white satin at his side, 26 × 21, 111 guineas (Farrer); Mignard, Madame de Maintenon, in a yellow damask dress and blue robe lined with ermine, 52 × 40, 80 guineas (Duke

of Hamilton); and Princess Henrietta, Duchess of Orleans, in a blue and white dress, ornamented with fleurs-de-lys, 40 × 33, 78 guineas (Vardon), "this beautiful portrait is one of the last works of the master;" Drouais (not Greuze as catalogued), Madame de Pompadour in a white flowered dress, with a muff, oval, 185 guineas (S. Lyne Stephens);



A Casket of Limoges Enamel.
(Bernal Sale. See p. 177.)

Mytens, Charles I., in a pink silk dress with slashed sleeves, with lace collar, and the ribbon and badge of the Garter, 46 × 36, 80 guineas (Duke of Hamilton); Sir Peter Lely, Nell Gwynne, in a white dress and blue mantle, seated on a bank in a landscape, 49 × 40, 62 guineas (J. Neeld, M.P.); Cuyp, William II., Prince of Orange, in a white dress, edged with gold, on a brown horse, 19 × 13, 100 guineas (Marquis of Londonderry); Primaticcio,

the Cardinal of Chantillon, in a crimson damask dress and cloak, with a broad front of ermine, a small red cap on his head, half-length, 36 × 28, dated 1531 (H.R.H. the Duc d'Aumale); S. Coello, Anna Maria of Austria, Queen of Philip II. of Spain, in white silk dress, ornamented with broad gold bands of arabesque pattern, "a noble *chef-d'œuvre* of the great Spanish portrait painter," signed, 205 guineas (Sir H. H. Campbell); W. Mieris, Portrait of the artist, in a yellow silk dress and crimson velvet cloak, fastened by a jewel, oval, 34 inches high, 62 guineas; Palomino, Isabella de Valois, wife of Philip II., in a black dress, with pink sleeves, with necklace of pearls and jewels, 75 × 43, 110 guineas (C. Mills); Janet, Elizabeth of Austria (not Isabel), Queen of Charles IX. of France, in white dress, beautifully ornamented with jewels, three-quarter length, 14 × 10, 147 guineas (Duc d'Aumale); Janet, or more probably Bernard Van Orley, Eleanor of Portugal, Queen of Francis I., in a black dress with slashed sleeves, three-quarter length, $15\frac{1}{2}$ × 12, 212 guineas (the same); Holbein, Anne of Cleves, in a black dress ornamented with broad stripes of gold damask, gold chain around her neck, a flat gold cap on her head, half-length (see illustration), $15\frac{1}{2}$ inches × 14 inches, "an exquisite portrait on vellum," 175 guineas (Morant); Holbein, Lady Johanna Abergavenny, in a crimson dress with yellow sleeves, a gold head dress embroidered with initials, A. I., half-length, from Strawberry Hill, 16 × 12, 52 guineas (R. Neville);

and the Portrait of Nicholas, Lord Vaux, the poet and musician, in a black dress and cap, seated at a table, an open book before him, he holds a viol de gambe in his left hand, green drapery behind, $17\frac{1}{2} \times 17$, "a most beautiful portrait of the highest interest," 100 guineas (Morant); and a Portrait by an unknown artist of Edward IV., in a gold dress and crimson cloak edged with fur, 150 guineas (Duke of Newcastle).

The echoes of the great Bernal Sale had scarcely died away ere the death of Samuel Rogers, the Banker Poet, on December 18th, 1855, was followed almost immediately by the announcement of the sale of his numerous art treasures. Rogers was born in 1763, and was a man of wealth, as well as one of fine critical taste. For about three-quarters of a century he knew every person worth knowing in the political, literary and artistic world, and his breakfasts at 22, St. James's Place were as famous, in their way, as the celebrated receptions at Holland House. He was a constant attendant at art sales from the early part of the century, but his purchases were never showy—he depended upon his own judgment, and was not led away by outside enthusiasm, or public excitement. Nearly every picture in his collection realized two or three times more than he originally paid; and the eighteen days' sale, from April 28th, 1856, realized a total of £42,367—the 233 pictures alone brought £30,180. Innumerable friends and associates of Rogers have left permanent records of their impressions of his

famous house. Byron, who quarrelled with Rogers, as he quarrelled with nearly everybody else, except Shelley, wrote in his diary: "If you enter his house—his drawing-room—his library—you, of yourself, say, this is not the dwelling of a common mind. There is not a gem, a coin, a book, thrown aside on his chimney-piece, his sofa, his table, that does not bespeak an almost fastidious elegance in the possessor." Macaulay, writing in June, 1831, says, "I breakfasted with Rogers yesterday. What a delightful house it is! The furniture has been selected with a delicacy of taste quite unique. In the drawing-room the chimney-pieces are carved by Flaxman into most beautiful Grecian forms. The bookcase is painted by Stothard in his very best manner with groups from Chaucer, Shakespeare, and Boccaccio. In the dining-room are some beautiful paintings, a cast of Pope taken after his death by Roubiliac, and a mahogany table, in which stands an antique vase. Chantrey asked Rogers who made the table. 'A common carpenter,' said Rogers. 'Yes,' said Chantrey, 'I was the carpenter.'"

A description in the *Athenæum* of December 29th, 1855, gives such a vivid picture of the contents of the house as they were arranged by the owner, that we must be excused for quoting it at length, and to avoid the necessity of going over the same ground twice, we give the prices which the articles alluded to realized in brackets:—"The poet's house consists merely of a front and back room on each floor, separated by the stair-

case, and is a narrow strip extending from St. James's Palace to the Green Park, where its contracted frontage is distinguished by a triple bow window and carved gilt balcony. The street entrance conducts by a long narrow passage by the side of the staircase direct to the dining-room door. On entering this apartment, the large window, shaded by evergreens, at once removes the confined feeling connected with a town house. In front of the window rises, dark and monumental, a handsome mahogany pedestal, surmounted by a beautiful vase ; the latter is antique, the former the work of Chantrey when a journeyman. Viewed from the window, the pedestal has a stone-like appearance. To the right of the door on entering is a sideboard supporting ancient painted Greek vases, and Roubiliac's terra-cotta model of the head of Pope. Above the glass is a portion of a fresco from the Carmine at Florence, by Giotto [75 guineas, National Gallery]. In the corner to the left, and towards the fireplace, is the original terra-cotta model by Michael Angelo for his well-known statue of the Duke Lorenzo dei Medici. Over the chimney-piece is the sketch by Velasquez of the Infant Don Balthazar [1,210 guineas, Sir Richard Wallace, purchased in Spain, in 1827, for Rogers]. Between the fireplace and the window is the poet's writing table, and immediately on a level with his eye are three small pictures. The right hand one, Christ on the Mount of Olives [450 guineas, Baroness Burdett-Coutts, from the Orleans Gallery], was painted

when Raphael was about two-and-twenty. It is one of a series of pictures that ornamented the *predella* or step of the great altarpiece executed by Raphael for the nuns of St. Antonio at Perugia. The large picture is in the Royal Palace at Naples : the other compartments of the *predella* belong to Mr. Miles of Leigh Court [sold in 1884], and Mrs. Whyte of Barron Hill. The remaining subjects over Mr. Rogers' writing table are a Virgin and Child, worshipped by six saints, by Ludovico Carracci, and a lonely landscape, The Mill, by Claude [660 guineas, Baroness Burdett-Coutts], No. 11 of the "Liber Veritatis." On this side of the room is the magnificent sketch by Tintoretto for his celebrated picture of the Miracle of the Slave [410 guineas, the same]. It formerly belonged to Pilkington. Near, on the same wall, hangs a fine original study by Titian, of Charles V. on horseback. Low down, next the window, is one of the most powerfully painted heads by Rembrandt, being his own portrait [310 guineas—it cost Rogers £69 at Lord Carysfoot's sale]. The touches and texture are truly marvellous. On the wall facing the fireplace is the large study by Paul Veronese for the celebrated picture in the Durazzo Palace, from which it differs in many respects. Mr. Rogers purchased it from the Hope Collection in 1816 for £90 [380 guineas, Baroness Burdett-Coutts]. This is the picture which he actually crawled on his hands and knees to obtain. Near it are a superb sketch by Rubens for the picture of the Horrors of War

in the Pitti Palace at Florence [200 guineas, Bentley for the National Gallery], and the Head of our Saviour, by Guido [cost 25½ guineas, bequeathed to the National Gallery], one of the three destined to grace our National Gallery. Many of the largest pictures in the room are contrived by very simple machinery to advance from the wall and turn in almost every possible direction. Immediately from the dining-room door, to the left, the staircase leads by a curved and unbroken flight of steps to the first floor, opening by a door upon a covered gallery, connecting the drawing-room with the small square apartment in front, which is the poet's celebrated library. The gallery is lighted by a glazed window from the staircase, the walls of which are relieved by choice casts from the marbles of the Parthenon. Here, scarcely to be seen, is hung the sketch by Titian for the famous Gloria at Madrid [270 guineas, Lord H. Vane]. Here, in semi-darkness, are some of the choicest painted Greek vases and Egyptian sculptures. Some of the rarest objects of vertu are laid out on a table, including an especially fine specimen of a Greek Rhyton. The library is lined with bookcases surmounted by Greek vases, each one remarkable for its exquisite beauty of form. Upon the gilt lattice-work of the bookcases are lightly hung in frames some of the finest original sketches by Raphael, Michael Angelo and Andrea del Sarto, and finished paintings by Angelico da Fiesole and Fouquet of Tours. Modern works also, by

Turner, Wilkie, and Mulready are there. The large painting, by Reynolds, of Cupid and Psyche, is over the fireplace in the same apartment [400 guineas, Mr. Rogers gave 250 guineas for it]. Over the drawing-room fireplace, sculptured by Flaxman, is the study of Rubens [1,050 guineas, for the National Gallery], from Andrea Mantegna's Triumphal Procession of Julius Cæsar, now at Hampton Court. Beneath this picture is a range of interesting miniatures and various relics, including orange blossoms under glass. The chief picture towards the window is the beautiful 'Noli me Tangere,' by Titian. It is fortunately destined to pass to the National Gallery [to which Mr. Rogers bequeathed it]. Over the sofa hang pictures by Watteau, Le Nain, and Jan Van Eyck, the latter a most exquisitely painted figure of Madonna and Child, surmounted by the richest ornamental architecture. Facing the window is a bold allegorical picture by Rembrandt, and a mellow Moonlight scene by Rubens [310 guineas, Lord Ward, from Sir Joshua Reynolds's Sale]. Opposite the chimney-piece, a cabinet of light wood is panelled with pictures by Stothard. The subjects are the characters of Shakespeare, the Canterbury Pilgrims, the characters of the Decameron, and the Sans Souci. In the centre of this side of the room is a fine picture of Annibal Carracci of the Coronation of the Virgin; another repetition of this subject hangs to the right, but is very different in treatment. It is a small altarpiece by Lorenzo di

Credi [380 guineas, Lord Overstone]. Near this again hangs the well-known Madonna and Child, from the Orleans Gallery, attributed to Raphael, but certainly differing in feeling, form, and tone of colour from others of his well-known works at that period [480 guineas, Mackintosh, cost Mr. Rogers £66 in 1816]. An extraordinary *riposo* by Correggio, remarkable for powers of handling and incorrect drawing, is possibly one of his early genuine works [240 guineas, cost Rogers 51 guineas]. The famous Puck, by Sir Joshua Reynolds, graces this room, and the collection possesses, altogether, seven excellent specimens of this English master."

So far the *Athenæum*. There were nine examples of Reynolds in the collection. Of these the highest price was paid for the celebrated Strawberry Girl, 2,100 guineas, purchased for the Marquis of Hertford, and now in Sir Richard Wallace's collection at Manchester House; the next in importance was Puck and Titania, with Bottom in the background, sold by Reynolds to Boydell for 100 guineas, purchased by Rogers for 210 guineas, and now bought by the Earl Fitzwilliam for 980 guineas; Cupid and Psyche, Landscape background, 400 guineas; A Girl Sketching, from the Thomond sale, 350 guineas; View from Richmond Hill, from the same collection, 430 guineas; The Mob Cap in the "Infant Academy," the engraved picture, 780 guineas (Windus); Girl with a Bird, 230 guineas; A Woody Landscape, 105 guineas; and the Sleeping Girl,

FILIPPINO LIPPI, LA SIMONETTA.

From the S. Rogers, 1856 (185 gs.); Rev. Davenport Bromley, 1863 (460 gs.); A. Barker, and Earl Dudley, 1892 (1,600 gs.).

"This portrait was called a Verrochio in Mr. S. Rogers's collection, till Dr. Waagen pronounced it to be by Antonio Pollajuolo. The catalogue of Mr. Bromley's stated this, but that nevertheless 'it is generally considered that the treatment agrees entirely with that of Filippino Lippi.' It also quoted Vasari's description of 'La Simonetta' as 'una giovine e bella donna di colla notabilmente lungo,' which, however, applies to the well-known portrait in the Pitti Gallery by Botticelli, which is always called 'La Bella Simonetta' (No. 353), and is said to be the portrait referred to by Vasari in his life of that painter as one of two profile portraits in the guardaroba of Duke Cosimo; one, he says, was Lucrezia Tornabuoni, wife of Lorenzo Medici, the other was 'si dichi che sia l'innamorata di Giuliano de' Medici.' The Pitti catalogue says this lady was 'chantée,' by the poets Pulci and Poliziano, and that she was born at Porto-Venere, of a Genoese family, and married at Florence a member of the noble house of the Cattani. But there is in the collection of which the Duc d'Aumale has recently made the magnificent gift to the French nation to be called the 'Musée Condé,' a portrait also called 'La Bella Simonetta' by Antonio Pollajuolo, which bears inscribed on it in capitals, 'SIMONETTA JANUENSIS VESPUCCIA.' This is especially noticed in an article in the *Journal des Debats*, January, 1887, by M. Pillet, the expert, as one of the pictures purchased by the Duc d'Aumale of M. Reiset in 1879. The writer also says that some of these pictures were from the collection of M. S. Rogers, the poet. It is remarkable that a portrait of 'La Simonetta' should have been in the Rogers' sale, and one attributed to Pollajuolo, as is the one now in the Musée Condé. The question arises whether the picture in the Bromley sale above recorded is not the same as that. If so, then it should have the arms of the Soderini family, if such they are, on the background. As to the inscribed name, nothing is said either in the catalogue of the Rogers sale, nor in the Davenport Bromley sale. Mr. Barker's collection was sold in 1874 and 1879 at Christie's, but the 'Simonetta' does not appear in either catalogue, so it is to be concluded that he had sold it."—(Redford, "Art Sales," ii. 237.) As regards Mr. Redford's interesting speculations, we can only add that the Dudley picture has the arms of the Soderini family emblazoned on the background, and that there can be no question about the fact that this identical picture was successively in the possession of Rogers, Davenport Bromley, and Alexander Barker. Dr. Richter, in his "Commentary" on Vasari (London, 1892), emphatically states that "the portrait in the Pitti Palace (No. 353) neither represents La bella Simonetta, nor is it by Botticelli." (See vol. ii., p. 197.)

150 guineas (Bentley). The other pictures included three by C. R. Leslie, the Princes in the Tower at Prayer, for which the owner paid the artist 40 guineas, now brought 215 guineas; Sancho and the Duchess (a replica of the original now in the National Gallery), for which Rogers paid Leslie 200 guineas, sold for 1,120 guineas, and The First Lesson, 320 guineas; F. Bassano, the Good Samaritan, 230 guineas (National Gallery—it cost Rogers £40); Mazzolino di Ferrara, Christ disputing with the Doctors, from the Ottley sale of 1837 (115 guineas), 500 guineas (Bentley); Murillo, St. Anthony of Padua (wrongly called St. Francis), and the Infant Jesus, cabinet size, 230 guineas (Baroness Burdett-Coutts), and St. Joseph and the Infant Jesus, 12 × 19½, from the Hope sale of 1816 (27 guineas), 380 guineas (the same); Teniers, the Enchantress, from the Reynolds and Thomond (115 guineas) collections, 300 guineas (Danby Seymour); in addition to the two examples of Rubens already mentioned there were a Moonlight Landscape, with horses grazing, from the Reynolds' collection, 310 guineas, a Boar Hunt, 310 guineas, both purchased by Lord Ward; and the Waggon, 610 guineas (Bentley); and Watteau, a Masquerade, and a Concert, the companion, a pair from Lord Carysfoot's collection (at the sale of which they were purchased for 60 guineas), 330 guineas.

The dispersal of the Rogers collection was soon followed by that of Lord Orford. This sale was advertised as comprising "a highly important

collection removed from a noble mansion in the country," but the owner of the collection was pretty generally known to be Lord Orford. The seventy-one pictures sold on June 26th, 1856, produced a total of £11,577. By far the most important work in the sale was the celebrated Rubens known as the Rainbow Landscape; it was formerly in the Balbi Palace at Genoa, was purchased at the Watson Taylor sale in 1823 by Lord Orford, and now realized £4,550. There were also four by Canaletto, Courtyard, Venice, 160 guineas; Staircase, Doge's Palace, bought by Lord Orford in 1812 at St. Petersburg of the executors of Count Algarotti, 240 guineas (Duke of Cleveland), St. Mark's Palace, 260 guineas, and St. Mark's Church, 274 guineas; Berghem, Italian Landscape, Peasant in red dress, two Cows, Horse, and Man, 470 guineas (Pennell); Lo Spagna, Glorification of the Vigin, 70 × 31½, with arched top, from the Ercolani collection, Bologna, 620 guineas (National Gallery); J. Ruysdael, Sea-Piece, storm, two figures on a wooden pier, beacon, 300 guineas; M. Grunenwald, Altarpiece, Virgin standing on the moon, 130 guineas (H.R.H. Prince Albert); De Koning, Landscape, from the Pourtales collection, 390 guineas; Murillo, Christ bearing the Cross, from the Bishop of Tarento's collection, 690 guineas; Sasso Ferrato, Marriage of St. Catherine, 1,025 guineas (Marquis of Hertford); and John Opie, Peasant Boy and Girl, 310 guineas.

The principal sale of 1857 comprised the extensive collection of pictures, objects of art,

armour, and old decorative furniture, formed chiefly by Charles, fifteenth Earl of Shrewsbury, early in the present century. The sale was held at Alton Towers, in the valley of the Churnet, Staffordshire, and the entire receipts of the thirty days' dispersal of 3,981 lots, from July 6th, amounted to £42,198 16*s*. The *Times* published a long leading article on the event, commencing it with the following sentence:—"One of the noblest families in the English peerage is extinct, its effects for sale, and the manor over which the premier Earls of England have held right of jurisdiction since the days of Henry II., is about to pass into the keeping of strange hands." Redford observes: "As regards pictures, the collection was by no means of a high order, although most of them came from Rome, and were purchased in 1829 by the Shrewsbury family in one lot from Madame Bonaparte, the mother of Napoleon. These had been obtained by her son Lucien, who had many fine pictures, the best of which were sold in London; and it is evident that Madame Mère must have made a very successful sale of pictures which her son Lucien knew were inferior to his own. The Earl Charles also bought pictures by the advice of Bryan the picture dealer, and being a strict Roman Catholic the subjects were all in accordance with that feeling." The collection of 708 pictures occupied six days in selling, and produced a total of £12,940; the great majority, indeed, did not reach £50, and the best of those which reached three figures were the following:—

Velasquez, Philip IV., full-length, when about 25 years of age, 123 guineas (probably, according to Curtis, the picture now in the Holford collection); the best of the several Murillos was The Virgin in purple robe and blue drapery, holding the Child in her arms, 206 guineas; Sasso Ferrato, Virgin and Child sleeping, 131 guineas; Carlo Dolci, St. Catherine, her cheek resting in wheel, 121 guineas; G. Bellini, Circumcision, signed, 162 guineas; Raphael, Virgin kneeling in a Landscape, holding a book, 210 guineas; Perugino, Virgin, seated, with Infant in her lap on a cushion in Landscape, 205 guineas; De Heusch, Landscape with waggon attacked by banditti, 120 guineas; J. Wynants, Landscape, river scene with fallen tree, 130 guineas; and Gonzales Coques, Gentleman and Lady, with three children and servant in a garden, 165 guineas.

Lord Northwick's celebrated collection of pictures, and objects of art, by some curious mischance, was not sold at Christie's, but by Phillips of Bond Street on the premises at Thirlestane House, Cheltenham, July 25th, 1859, and is here referred to inasmuch as the collection is frequently mentioned in the course of this work.

The principal picture sale of 1860 comprised two small collections, that of the Rev. Frederic Leicester, and of the Hon. Percy Ashburnham, May 19th. The former consisted of twenty-nine pictures which realized the total of £4,565, and among them were: Cuyp, The Ferry Boat, a view on the Maes, with ferry-boat full of figures start-

J. B. GREUZE.

PORTRAIT OF A YOUNG GIRL.

From the collections of the Hon. H. M. Pierpoint ; G. T. Braine, Esq. 1857 (240 gs.) ; and Adrian Hope, 1894. Exhibited at the British Gallery, 1835 : Smith's "Catalogue Raisonné," vol. viii. No. 69. (See vol. ii., p. 236, where the price, 2,900 gs , is inadvertently omitted)

ing from a wooden jetty, 22½ × 28, from the collection of Sir Robert Price (dispersed in 1854), 810 guineas; W. Mieris, The Greengrocer, at a stone-arched window a young lady, the wife of the artist, in a brown silk dress, choosing a melon from a basket, 1731, 15½ × 13, from the Saltmarshe collection, 255 guineas; Canaletto, Piazza di San Marco, Venice, looking towards the front of the Church of the Campanile, from Mr. Cankrien's collection, 350 guineas; Gonzales Coques, Henry III., Stadtholder, in a green silk dress, with portraits of his Secretary, Chancellor De Witte, his Consort, and others, 380 guineas; Teniers, his own Château, with portraits of himself in a red cloak, his two daughters and son, standing on the bank of a river, 24 × 20, from Sir George Warrender's collection, 465 guineas; J. and A. Both, The Ferry Boat, known as "The Courteney Both," Cavalier and Lady on horseback in conversation with peasants in a ferry boat, in which are two cows, Roman ruins on the woody bank, from the Acraman and French collections, 360 guineas; Murillo, The Virgin in a crimson and blue drapery, pressing the Infant to her bosom, from the Joseph Bonaparte collection, 220 guineas; and J. Ruysdael, Solitude, a Grand Landscape with ruined château, seen between the stems of a group of venerable oaks and backed by a wood, 305 guineas.

The collection of the Hon. P. Ashburnham consisted of about thirty pictures which realized a total of close on £7,600. The principal pictures were

the following :—Teniers, The Enchantress quitting the infernal regions, formerly the property of Sir Joshua Reynolds, who gave Dr. Chauncy three of his own productions and two others by old masters in exchange, 230 guineas; J. and A. Both, a Grand Italian Landscape, representing a rocky and highly picturesque scene upon the aspect of a sultry day, from the Earl of Shaftesbury's collection, 300 guineas; Paul Veronese, the Vision of St. Helena, empress in robe of delicate crimson hue reclining in sleep before a stone cornice, formerly in the collections of the Duke of Marlborough and the Duke of Leeds, 270 guineas; and Andrea del Sarto, Carita, a noble female figure, seated, surrounded by a group of children in a grand Landscape, 1529, formerly the property of W. Y. Ottley, 500 guineas.

The Scarisbrick collection, formed by Charles Scarisbrick at Scarisbrick Hall and Wrightington Hall, Lancashire, constituted the chief sale of 1861. The dispersal of this exceedingly extensive collection commenced on November 7th, 1860, with the carved oak furniture and valuable carvings, the 172 lots realizing £2,001 ; on November 26th, and five following days, the sale of the library realized £3,821, and included a probably unrivalled set of the original editions, in seventy-nine volumes, of the works of Daniel Defoe, which sold for £76. The first portion of the pictures was sold on May 11th and 13th, 243 lots, bringing £20,373 7*s.*; the second portion was sold on May 17th and 18th, bringing a total of £5,437 11*s.* ; and the third and

final portion on May 24th and 25th, £3,409; in all there were 760 lots. In the intervals between the sales of the pictures, Messrs. Christie sold on May 13th and 14th, the Scarisbrick engravings, £1,149 9*s.* 6*d*; on May 15th and 16th, the objects of art and vertu, £4,852 8*s.*; on May 20th and 21st, the drawings by ancient and modern masters, £469 17*s.*; and on May 22nd, the armour, arms, curiosities, and cigars, £799 6*s.* The grand total of the property amounting to over £42,347.

There were a few important pictures, including Hobbema, Landscape with winding road, cottage and figures, from Dawson Turner's collection, 440 guineas; eight good examples of Berghem, among them a Landscape, with two women, one milking a goat, 300 guineas (Lord Dudley); another, with a Lady on a white horse, farrier shoeing a mule, 490 guineas; another with Italian woman nursing child, one milking cow, peasants, goats, etc., signed and dated, 1649, 250 guineas; and another, Peasant nursing child, man playing hurdy-gurdy, goats, etc., 231 guineas; P. de Hooghe, Interior, lady in red dress, child in open door, 420 guineas; W. Van de Velde, A Calm,[1] fisherman putting off in boat, from the Vernon and Redleaf collections, 620 guineas (Marquis of Hertford); and A Fresh Breeze, with man-of-war, 232 guineas; J. Wynants, Landscape, with figures at a ford, cattle crossing, 350 guineas (the same); Baroccio, "Noli me Tangere," engraved by R. Morghen, 720 guineas;

[1] This was sold at Robinson and Fisher's, June 4th, 1896, for 430 guineas.

A. Ostade, View at cottage door, man playing hurdy-gurdy, little girl and three other figures, from the Capron collection, 470 guineas (Lord Dudley); Velasquez, Portrait of Olivares, in black, standing, left hand on rapier, from Altamira and Baillie collections, 240 guineas; Guido, St. James, green and orange dress, from Louis Philippe's collection, 1,250 guineas (Graves); the most important of nearly a dozen examples of J. Ruysdael was a Landscape, stream, lofty hill, and fallen beech tree, 1,250 guineas; another good example of this master was a Landscape with a Château, cascade, and peasants and sheep crossing a bridge, 340 guineas; L. da Vinci, Herodia's Daughter, crimson dress edged with blue and pearls, wreath of leaves on her head, an alabaster tazza, from the Barbarini Palace, 370 guineas (Davenport Bromley); Murillo, Annunciation, from the Church of St. Trinidad, Seville, £222; of several works by John Martin, we may mention Joshua commanding the Sun to stand still, the engraved picture, 450 guineas; The Fall of Nineveh, 205 guineas; and The Deluge, 150 guineas. The objects of art included the Aldobrandini Cæsar Tazzas attributed to Cellini, £1,280; and a pair of étagères of Cellini design, 19 inches high, from the Stowe collection, £172. Two drawings, apparently not included in either of these sales, were sold at Christie's on March 25th, 1872, J. Martin, A Classical Landscape, 33 guineas; and Copley Fielding, Landscape, with cattle on a road, and figures seated under a group of trees, 410 guineas.

A large number of "English pictures of the highest class, many of which have never been exhibited," the "property of Mr. L. V. Flatou, who in future intends to confine his attention to the Publication of an important work which is now being printed for him," came up for sale on March 23rd, 1861. But a very large proportion of these pictures were bought in; those which were actually sold included E. W. Cooke, Entrance to Calais Harbour, from the Redleaf sale, 350 guineas; W. E. Frost, Wood Nymphs surprised Bathing, "one of the finest of the artist's productions," 360 guineas; F. R. Lee, Canterbury Meadows, with group of cows painted in by T. S. Cooper, 400 guineas; and Clarkson Stanfield, View on the Irish Coast, 410 guineas; and Cittara in the Gulf of Salerno—rough weather, 500 guineas.

The great china sales may almost be said to date from this year, June 14th, as the prices realized far exceeded anything which had hitherto been paid for similar articles. The sale was made up of a number of properties; and the principal prices were the following: Sèvres: a pair of Campana-shaped Vases and covers, presumably unique, green ground richly pencilled with gold, with flattened handles and ornaments in slight relief in pure white and gold, painted with miniatures of Venus and Cupid, and flowers in colours on white ground, 500 guineas; a pair of éventail jardinières on stands, of the first quality, green ground richly pencilled with gold, painted with exquisite miniatures after Teniers, 355 guineas; a jardinière of

oblong shape, with white and gold scroll-foliage handles, the ground apple-green, white and gold, painted with subjects after Teniers, 106 guineas; a beautiful cabaret, deep blue, pencilled with gold, exquisitely painted with figure-subjects after Teniers in medallions, consisting of plateau, teapot, milk-pot, sucrier and cup and saucer, 137 guineas. An oviform Vase of the finest old Chelsea, white and gold scroll-pattern handles, deep blue ground beautifully pencilled and exquisitely painted with the subject of Leda and the Swan, £129; a pair of very fine Vases of the same, deep blue ground beautifully pencilled with Chinese figures in landscape, 406 guineas. This porcelain sale was followed on the next day by one of pictures which included those collected by Sir John Swinburne. Among these were Peter Nasmyth, Woody Landscape, with figures on road, river beyond and open distance, warm effect of evening, "a charming work selected for Sir John by Mulready," 220 guineas; David Wilkie, The Errand Boy, the celebrated engraved picture, purchased direct from the artist, 435 guineas; Sir A. W. Callcott, Southampton Water, a grand gallery picture, executed for Sir John Swinburne in 1812, 1,205 guineas (Flatou); and W. Mulready, Punch, a fine composition of thirty figures, purchased direct from the easel in 1812, 955 guineas.

Pre-Raphaelite pictures formed the great collection sold during 1862. The premature death of T. E. Plint, of Leeds, threw on the market a large assemblage of works almost exclusively executed

by the small band of men who were distinguished as constituting the Pre-Raphaelite school—Sir John (then Mr.) Millais, Holman Hunt, Ford Madox Brown, and Henry Wallis. The sale, which took place on Friday (drawings) and Saturday (pictures), March 2nd and 3rd, realized a total of £5,269 19*s.* 6*d.* and £13,121 11*s.* 6*d.* respectively. The most important of the pictures and drawings are included in the following list: Arthur Hughes, The Knight of the Sun, 38 × 51, 200 guineas; The King's Orchard, 26 × 20, £103; and three others which realized from 25 to 42 guineas; W. Holman Hunt, Claude and Isabella, 8 × 5, the finished study, 200 guineas; and a scene from "The Two Gentlemen of Verona," 10 × 13, 140 guineas; this artist's drawings included the Plain of Rephaim, 13½ × 19½, 120 guineas; Nazareth, £151; the Dead Sea from Siloam, 63 guineas; Jerusalem during Ramazan, 100 guineas, and Cairo, sunset in Gebel Mokatum, 100 guineas; J. C. Hook, Arming Christian, 29 × 35½, 260 guineas; J. F. Lewis, Street in Cairo, 14½ × 21½, 170 guineas; J. W. Luard, "A Welcome Arrival," the Crimea, 29 × 37, 200 guineas; Sir John E. Millais, Wedding Cards, 120 guineas; The Bridesmaid, 120 guineas; The Proscribed Royalist, 525 guineas; The Carpenter's Shop, 525 guineas, and the Black Brunswicker, 780 guineas; six drawings for Trollope's "Framley Parsonage" realized from 20 to 40 guineas each, and some other drawings varied from 11½ guineas to 31 guineas; J. W. Oakes, The Warren, 180 guineas; Sir

J. Noel Paton, P.R.S.A., The Dead Lady, 170 guineas; H. W. Pickersgill, Christiana and Companions, 180 guineas; D. G. Rossetti, Dr. Johnson and his Lady Disciples at the Mitre, 14 × 14, 72 guineas; Clarkson Stanfield, The Shipwreck, 250 guineas; Henry Wallis, Gondomar at the Execution of Sir Walter Raleigh, 190 guineas; The Return from Marston Moor, 135 guineas; Martin in Chepstow Castle, 221 guineas; Elaine, the sketch, 7 × 14, 110 guineas, and the finished picture, 475 guineas; W. L. Windus, Burd Helen, 353 guineas (bought in).

About six weeks after the dispersal of the remarkable collection of pictures by artists of the Pre-Raphaelite school, a much more comprehensive sensation was provided by Messrs. Christie. This was the collection of modern pictures formed by Elkanan Bicknell. Bicknell was the son of a schoolmaster at Ponder's End, and a partner with Mr. Langton, an oil merchant and refiner of waste spermaceti, at Newington Butts, from which a large fortune was derived. His house at Herne Hill was a complete gallery of pictures and sculpture; in an obituary notice the *Athenæum* referred to his death as a great loss to the arts, and claimed him with Mr. Vernon, Mr. Wells, and Mr. Sheepshanks, as the four principal collectors of modern art—"men who, unimpelled by the motive of investment for profit, collected for the pleasure and instruction they derived from contemplation and love for the art exhibited in the painter's works." Mr. Bicknell was born December 21st, 1788, in

Blackman Street, London, his father at that time being a serge manufacture there. In 1808, Elkanan was sent to Cause, near Shrewsbury, to learn farming, but at the end of a year he abandoned the project and returned to London. He commenced to form his celebrated gallery in 1838. His second wife was a sister of Hablot K. Browne, "Phiz"; and one of his sons married a daughter of David Roberts, R.A. Mr. Bicknell died on November 27th, 1861. About one-third of his collection is said to have been purchased by the Marquis of Hertford at the sale. The *Star* of that period (not to be confounded with the *Star* of to-day), contained in its issue of April 28th, a very interesting article on the sale, and as that article may be taken as recording an epoch in the History of English Art, we need not apologize for quoting it at length. It runs as follows:

"There took place last Saturday an event in London, such, as we venture to think, could scarcely, in the same time and under the same conditions, have happened in any other city in the world. It was not a great national event—a royal reception, or a popular demonstration. It was not anything attacking or symbolizing institutions or sentiments peculiarly British. It had nothing to do with our glorious constitution, our Lords, our Commons, our free press, our meteor flag, our climate, our racecourse, or our bitter beer. It was just something which might have happened anywhere else, and yet which we venture to affirm could not be paralleled out of London. It was

merely a sale of pictures. The collection of painting thus sold had been gathered together by a private Englishman, a man of comparatively obscure position, a man engaged at one time in mere trade; a man not even pretending to resemble a Genoese or Florentine merchant prince, but simply and absolutely a Londoner of the middle class, actively occupied in business. This Englishman, now no more, had brought together a picture gallery which would have done no discredit to a Lorenzo the Magnificent, although his name is probably still hardly known to the general public of the very city in which he lived. He had been the patron of some of the greatest of modern artists, and had formed a collection which would have brought tourists from all parts of the world to the dingiest and most decaying of Italian towns. Offered for sale in an auction room on Saturday, to that select section of the London public, who both care about and can pay for pictures, and who found it convenient to be at the time in Messrs. Christie and Manson's establishment, the collection realized a sum of money only wanting a few hundreds of sixty thousand pounds. The artists whose works were thus purchased, were for the most part, too, our own. It was no mere competition of fashionable pretenders, feeling themselves secure to praise and purchase so long as your 'Raphaels, Correggios and stuff' were in question. English money was spent upon English art.

"But, as a whole, the collection was a magnificent display of English art. Painted (with very little

exception) by English artists, gathered together by an English collector, it appears from the names which we have seen to have been purchased almost altogether by Englishmen. We were slow to obtain a name as a nation possessing artists. Long after the world had consented to acknowledge that Britons could write poems and construct dramas, foreign nations were entirely incredulous as to our capacity to paint pictures. Boileau professed to have never heard of Dryden; but it is only in our own time that Boileau's countrymen are beginning to hear and to care anything about Gainsborough and Turner. Nor was the reputation which we enjoyed as collectors, which is of a good deal older date, very honourable in its character. The rich Englishman was supposed to go about the world staring with lack-lustre, unappreciating eyes, at the wonderful productions of Italian and Spanish pencils—productions which he pretended to admire because he thought it genteel to do so, and which he consented to purchase because he supposed it due to his social state to display expensive paintings to his guests. This was the continental notion of an English art-patron.

"Voltaire embodied it, and fifty others since his time gave it what new colouring their natures could. Many a Frenchman who came over to last year's Exhibition, frankly acknowledged himself amazed at the pictorial collection which our British court had to show, and returned impressed with the belief that John Bull was a better judge of pictures than his neighbours had supposed. We have

plenty of picture-fanciers indeed, who purchase and criticise still upon just the same principles as the honest Briton in 'Peregrine Pickle;' but it would be impossible to deny that the taste for art has immensely progressed in England during the past two or three generations. Some of the finest collections of pictures to be found in Europe are at present the property either of the English nation, or of individual Englishmen. Those who are not disposed to render us full credit in this respect, might have been better able to appreciate the fact had they attended the sale on Saturday, and observed the artistic wealth accumulated in one English collection, which did not claim to be among the foremost."

The sale took place on April 25th, 1863, the 145 lots realizing £58,639 12*s.*, and included the following pictures: Sir A. W. Callcott, View near Southampton, 100 guineas; and an English Landscape with cattle introduced, by Sir E. Landseer, 72 × 54, 2,950 guineas (Fletcher); G. Chambers, Sheerness, 110 guineas, and Boats and Shipping, 295 guineas; W. Collins, Selling Fish, the etched picture, $33\frac{1}{2} \times 46\frac{1}{2}$ (cost Bicknell 320 guineas), 1,130 guineas, and Early Morning on the Sussex Coast, $34\frac{1}{2} \times 47\frac{1}{2}$, 960 guineas; T. S. Cooper, Interior, cow and sheep, 22 × $30\frac{1}{2}$, 250 guineas; T. Creswick, landscape known as "The Stepping Stones," 28 × 35, 250 guineas; W. Dyce, King Joash with Elisha, an Art-Union Prize of £140, 220 guineas; W. Etty, Venus and Cupid, 98 guineas (H. Bicknell); Copley Fielding, Dunstaffnage Castle, 10 × 13, 102

guineas; W. E. Frost, Naiad, 111 guineas, and Musidora, 105 guineas, both small ovals about 8 × 6; The Sirens, 11½ × 15½, 280 guineas, and Euphrosyne, 36½ × 71½, 781 guineas; T. Gainsborough, Landscape with sheep, 47 × 58, 380 guineas, and Repose, 47 × 58, 781 guineas—the celebrated picture sold again in the James Price collection, 1895; F. Goodall, Raising the May Pole, the sketch, 16 × 27, 600 guineas; Louis Haghe, Santa Maria Novella, Florence, 42 × 60, 290 guineas (Holloway), and An Artist in his Studio, 175 guineas; W. Hilton, Triumph of Amphitrite, 54 × 89, 270 guineas; H. Jutsum, a Cornfield, 34 × 53, 130 guineas; Sir Edwin Landseer, The Prize Calf, 26 × 20, 1,800 guineas; Two Dogs looking for Crumbs, 25 × 30, 2,300 guineas, and Highland Shepherd, 57 × 31, 2,230 guineas; C. R. Leslie, The Heiress, 33½ × 28, 1,200 guineas; J. Linnell, Christ and the Two Disciples at Emmaus, 45 × 60, 275 guineas; W. J. Müller, Devonshire Watermill, 20 × 33, 300 guineas, and Gillingham, 29 × 24, 390 guineas; P. Nasmyth, a view near Edinburgh, 17½ × 23½, 165 guineas, and a Lane near Epping, 17 × 24, 195 guineas; David Roberts, ten highly important works, Chapel of Ferdinand and Isabella at Granada, 18½ × 14½, 260 guineas (Marquis of Hertford); Interior of St. Miguel, Xeres, 30 × 25, 570 guineas—said to have cost Mr. Bicknell 100 guineas; the Ravine Petra, 49 × 38, 280 guineas (Holloway); Tyre, 22 × 44, 350 guineas (Rhodes); Sidon, 360 guineas (the same); Street in Cairo, 30 × 24—said to have cost £50—525 guineas;

Melrose Abbey, 24 × 20, 260 guineas; Karnac, 56 × 43, 320 guineas; Baalbec, 61 × 51, 750 guineas, and Interior of St. Gomar, Lierre, 47 × 36, said to have cost Mr. Bicknell £300, and now purchased by the Marquis of Hertford for 1,370 guineas; Clarkson Stanfield, Shipping near St. Malo, 28 × 43, 1,230 guineas; Beilstein on the Moselle, 45 × 64, 1,500 guineas; Pic du Midi d'Ossau, 83 × 59, 2,550 guineas—according to Mr. Redford these three pictures cost Mr. Bicknell 1,100 guineas; and Lagodi Garda, 28 × 43, 820 guineas. The unrivalled series of pictures by J. M. W. Turner, included Helvoetsluys, the City of Utrecht, 64, going to sea, exhibited in 1832, 36 × 48, 1,600 guineas (cost 270 guineas); Antwerp, Van Goyen looking for a Subject, exhibited in 1833, 36 × 48 2,510 guineas (cost 300 guineas); Ivy Bridge, Devon, 36 × 48, 880 guineas (bought in); Wreckers, Coast of Northumberland, steamer assisting ship off, exhibited in 1834, 36 × 48, 1,890 guineas; Calder Bridge, Cumberland, 36 × 48, 500 guineas (H. Bicknell); Venice, Campo Santo, exhibited 1842, 24 × 36, £2,000; Venice, Giudeca, same size as last, exhibited in 1841, 1,655 guineas; Ehrenbreitstein on the Rhine, exhibited 1841, 1,800 guineas; Port Ruysdael, 36 × 48, exhibited 1827, 1,900 guineas — the last three pictures are said to have cost Mr. Bicknell less than £1,000; and Palestrina, exhibited 1850, 1,900 guineas (bought in). T. Webster, The Disputed Title, 19 × 23, 270 guineas; the Impenitent, 18 × 15, 350 guineas; and Good Night, 1,150

guineas (said by Mr. Redford to have cost Mr. Bicknell 250 guineas), and The Smile and The Frown, a pair, 11 × 24, 1,600 guineas.

The drawings, of which 421 lots brought £15,950 16*s.*, were sold on April 29th, 30th and 31st, and the more important of those which realized £100 and upwards, included: Peter de Wint, Corn Harvest, 101 guineas, and another of the same subject, 250 guineas; River, Canterbury Meadows, 270 guineas; Gleaners Disturbed, 365 guineas; C. Fielding, Bridlington Harbour, 530 guineas (Marquis of Hertford); Rivaulx Abbey, 1830, 460 guineas; the same, an evening effect, 1842, 600 guineas; Traelte Mawr, 1850, 420 guineas; Loch Katrine, 260 guineas; Bowhill Downs, 392 guineas; Langdale Pikes, 350 guineas, and Crowborough Hill, 760 guineas (Marquis of Hertford); J. D. Harding, Bern Castle, 280 guineas; W. Hunt, Tambourine Girl, 190 guineas; and Girl seated with basket, 183 guineas; Samuel Prout, Amiens, 110 guineas; Cathedral Porch, 102 guineas; Interior of Cathedral, 106 guineas; Place de la Pucelle, Rouen, 140 guineas, and Porch of Chartres, 120 guineas; David Roberts, The Great Square, Tetuan, 410 guineas, and the Seminario de Santiago, 250 guineas—Mr. Redford states that these two drawings cost Mr. Bicknell 45 guineas; Clarkson Stanfield, Sunderland, 135 guineas, and Honfleur, 99 guineas; and J. M. W. Turner, Himalaya Mountains, 170 guineas; Lake of Geneva from the Jura, 141 guineas, the Righi, 296 guineas; Castle of Elz on the Moselle, 160 guineas; Rouen, 200 guineas;

Lake of Lucerne, 680 guineas; Scarborough Castle, 1809, 520 guineas; Mowbray Lodge, Ripon, 510 guineas; Grouse Shooting, with portrait of the artist, and dogs by G. Stubbs, 430 guineas; Woodcock Shooting with portrait of Sir H. Pilkington, 1813, 510 guineas—"these were the Yorkshire drawings done for Sir H. Pilkington; they cost Mr. Bicknell £600 the four"—Redford.

Mr. Bicknell's engravings were sold on May 7th, of the same year. We may here conveniently include the sale on April 7th, 8th, and 9th, 1881, of the pictures and drawings of Henry Sanford Bicknell, removed from Cavendish House, Clapham Common. This sale included several pictures which had been sent to Christie's in 1865, some of which were bought in, and the total proceeds of the 488 lots amounted to £24,524 8*s.* 6*d.* Pictures:—David Roberts, Rome, Castle and Bridge, with St. Angelo, 10 × 24, 300 guineas; the Dogana, Venice, 20 × 30, 490 guineas; the Forum, 18 × 36, 440 guineas; Interior of churches of SS. Giovanni e Paolo, 21 × 29, 500 guineas; St. Peter's, Christmas Day, 42 × 53, 380 guineas; Interior of Church of St. Gomar, sketch, 45 × 36, 550 guineas; Ruins of Koom-Ombos, 330 guineas; and St. Andrews from the Sea, 220 guineas. Clarkson Stanfield was represented by a Jetty, $10\frac{1}{2}$ × $16\frac{1}{2}$, £2,365, and Mouth of the Humber, 280 guineas; W. P. Frith, "Beware, Beware," 29 × 19, 330 guineas; F. Goodall, six examples, of which the more important were: Arab Mother and Child, 115 guineas, and the Palm Offering, sketch, 22 × 15,

260 guineas ; J. M. W. Turner, Off Margate, 130 guineas ; Ivy Bridge, Devon, 800 guineas (bought in at the 1863 sale for 880 guineas), and Palestrina, 3,000 guineas—this fine work was successively bought in in 1863 for 1,900 guineas, and in 1865 for 2,100 guineas. The drawings were: David Roberts, Holy Sepulchre, Jerusalem, 240 guineas, and Luxor, 203 guineas.

The sale of John Leech's drawings and pictures took place after his death (which occurred on Oct. 29th, 1864), on April 25th, 1865, and the catalogue of the sale contains an interesting Preface. The drawings sold at extremely good prices, which ranged from about thirty to over a hundred guineas. The collection of pottery and porcelain of Joseph Marryat, the author of the standard work on these subjects, was sold on February 9th, 1867, and seven following days, realizing a total of about £3,000.

Although the collection formed by Peter Allen, of Sedgley Park, Manchester, was small, it was a choice one; it was sold on March 6th, 1869, and eighty-three lots brought £4,934. There were forty-six fine drawings by David Cox, including Windsor from Virginia Water, 230 guineas; Haymaker, Vale of Carmarthen, 99 guineas; Windsor Castle, Guards exercising, 200 guineas ; Landscape, figures in road, 1834, 105 guineas ; Welsh Landscape, man and horse crossing a stream, 24 × 34, 355 guineas ; Landscape, with windmill 135 guineas ; the original study of a Welsh Funeral, 109 guineas ; Landscape, figures near stile, 1851, 150 guineas ;

Going to Harvest Field, 1845, 200 guineas; Broom Gatherers, 1854, 200 guineas; Landscape, pool of water and horses in foreground, 1840, 226 guineas; Wind, Rain, and Storm, 395 guineas, and the Weald of Kent, 345 guineas; ten drawings by Peter de Wint: the Shore of Morecambe Bay, stormy, 315 guineas, and Landscape with windmill, 299 guineas; two by J. M. W. Turner: Inverary, 190 guineas, and the Temple of Jupiter at Ægina, 210 guineas; and others by Sir A. W. Callcott, Cattermole, Frere, W. Hunt, Müller, S. Prout, Uwins, and Varley.

The two great sales of 1870 were the collections of Edwin Bullock and Charles Dickens. "Mr. Bullock," says the *Daily News* of May 20th, "was well known as one of the most liberal amateurs in the Midland Counties, and had for the last forty years been a constant purchaser of modern pictures from the various exhibitions, and by many commissions given directly to the artists. The collection is particularly remarkable for the large number of drawings and oil paintings by the late David Cox, who, it will be remembered, came from the neighbourhood of Birmingham. There are more than a hundred works of this highly esteemed painter of our water-colour school, all of great interest, and some remarkable examples. They illustrate the career of the artist from the year 1813, of which early time there is one very bold and effective drawing of Hastings Beach, down to his latest period." The sale took place on Saturday and Monday, May 21st and 23rd, and the total realized by the 492 lots

amounted to £42,700. The principal pictures were the following :—Sir A. W. Callcott, Hampstead Heath, figures, 195 guineas; W. Collins, The Reluctant Departure, exhibited in 1815, 1,400 guineas; J. Constable, six examples, including Weymouth Bay, 510 guineas; River scene, with rustic bridge, 100 guineas; Hampstead Heath, two donkeys, 560 guineas; Landscape, Salisbury Marsh, with bridge, 380 guineas; Heath scene, cart, cattle, and donkey, 750 guineas; and the Manor House, 130 guineas; of the long list of pictures by David Cox, we can only mention those which ran well into three figures, and these are as follows: Landscape, men, white horse, and dog at gate, 205 guineas; River Scene, North Wales, with anglers, 150 guineas; Churchyard, Darley Dale, 200 guineas; River Scene, early morning, horses watering, 200 guineas; Landscape, with waggon, man on bridge, 1840, 245 guineas; Going to the Hayfield, 1853, 400 guineas; Windsor Castle, 240 guineas; Hayfield, 425 guineas; Collecting Flocks in North Wales, 1848, 400 guineas; and a Coast scene, 192 guineas; W. Etty, the Grape Gatherer, the Bacchante, 510 guineas, and scene from Milton's "Comus," 1,005 guineas. F. Goodall, a replica of his Charles I. and children in a boat, with the swans, 640 guineas; Sir E. Landseer, The Highland Shepherd's Home, 1,000 guineas; C. R. Leslie, The Rivals, 130 guineas; The Opera Box, 260 guineas; Scene from the Twelfth Night, 520 guineas, and the Rape of the Lock, 1,300 guineas; J. Linnell, The Woodlands, woodcutters, man on horseback, and

waggon, 1850, 1,300 guineas; David Maclise, Alfred in the tent of Guthrum, 550 guineas; W. J. Müller, Landscape, peasants and sheep, 390 guineas; Port of Rhodes, 160 guineas; Lago Maggiore, 590 guineas; Gillingham, On the Medway, 360 guineas; Angers, 250 guineas; a Savoyard Boy, 110 guineas; and Compton Dando, children sailing boat, 1,250 guineas; Peter Nasmyth, Landscape in Hampshire, cottage, boy fishing, woman and cows, 1,160 guineas; P. F. Poole, May Day, 235 guineas; David Roberts, Ruins of Koom-Ombos, evening 320 guineas, and Colleoni Monument, 390 guineas; C. Stanfield, Gulf of Salerno, near Vietri, 1846, 950 guineas; J. M. W. Turner, Venice, the Dogana, and St. Maria della Salute, exhibited in 1844, 2,560 guineas; T. Webster, the Playground, 410 guineas; and A Present to the Lady of the Village, 250 guineas.

The more important of the water-colour drawings were the following: David Cox, Cutting the Stick, 135 guineas, Welsh Road, cattle and ducks, 1846, 230 guineas; Cross Roads, 1847, 370 guineas; The Left Road, 1854, 200 guineas; Forest scene, figures and white horse, 170 guineas; Bolton Abbey, 130 guineas; Malvern Abbey, 105 guineas; Crossing the Downs; 1854, 105 guineas; Landscape, with rustic bridge and figures, 295 guineas; Stokesay, Woman and Child, 130 guineas; Bolsover Castle, man and pony, 340 guineas; Penmaen Maur, 1858, 140 guineas; Boys Bathing, alarmed by a bull, 330 guineas; and Picture Gallery, Hardwick Hall, 300 guineas; and Copley

Fielding, Off Bridlington, a squally scene, 280 guineas.

Between the Bullock and the Dickens sale came the dispersal of the last works of David Maclise (who died April 25th of the year of the sale), on June 24th. The principal pictures were the Earls of Desmond and Ormonde,—at the time of sale on show at the Royal Academy Exhibition—500 guineas, and the cartoon in black chalk of the Meeting of Wellington and Blucher at Waterloo, 300 guineas, purchased by the Royal Academy. A large number of the artist's sketches and studies also came under the hammer.

The Dickens sale, which took place on July 9th, was an interesting one rather from the eminence of the great novelist than from the superlative quality of the articles which it contained. The author of "David Copperfield" had passed away just exactly a month prior to the sale of his *lares et penates*, and the suddenness of his death was still uppermost in men's minds when his pictures were offered for sale under the hammer. "The room is full of mementoes," says one of the reports of the period, in its "private view" notice of the sale. The more notable pictures were the following:—P. H. Calderon, The Letter, Hever Castle, 120 guineas, and Hide and Seek, the companion, 131 guineas; W. Dobson, portrait of Oliver Cromwell in armour, 36 guineas; A. L. Egg, portrait of Dickens as Sir C. Coldstream, £170; W. P. Frith, Dolly Varden, 25 × 20, 1,000 guineas, and Kate Nickleby at Madame Mantalini's,

200 guineas—these two pictures cost Dickens £20 each; W. Gale, Mr. F.'s aunt ("Little Dorrit"), 60 guineas; R. Hannah, The Novel, 100 guineas, and The Play, 60 guineas; C. R. Leslie, Pickwick and Mrs. Bardell, 8 × 6, £131; Daniel Maclise, Girl at a Waterfall, 610 guineas—purchased by John Forster, who refers to it in his "Life of Dickens," and who bequeathed it to the South Kensington Museum; and Portrait of Dickens, painted in 1839, and presented to the novelist by the publishers on the completion of Nicholas Nickleby, 660 guineas (Rev. Sir E. Jodrell); David Roberts, The Simoom, £255; Clarkson Stanfield, Eddystone Lighthouse, 103 × 101; the drop-scene for the play by Wilkie Collins, "The Lighthouse," 990 guineas; an Arctic scene, 150 guineas, and Man-o'-War, 175 guineas; T. Webster, Dotheboy's Hall, a sketch, 10 × 7, 510 guineas; D. Wilkie, Mother and Child, a water-colour sketch given to Dickens by the artist in 1840, 130 guineas. The miscellaneous mementoes included Dickens's favourite Raven in a glass case, which sold for 120 guineas. The sale included 40 pictures and drawings, and 78 other lots were decorative objects generally; the total proceeds amounted to £9,410.

CHAPTER VII.

1872—1876.

JOSEPH GILLOTT — PRINCE JEROME NAPOLEON — ALEXANDER BARKER—SIR E. LANDSEER—THE MARLBOROUGH GEMS—SAM MENDEL OF MANLEY HALL—WILLIAM QUILTER—CHARLES BREDEL—REV. JOHN LUCY—THOMAS WOOLNER —JESSE WATTS RUSSELL OF ILAM HALL—W. E. GLADSTONE —WYNN ELLIS—GAINSBOROUGH'S DUCHESS OF DEVONSHIRE —ALBERT LEVY—R. FOSTER OF CLEWER MANOR—DUNN GARDNER.

WE have already had a number of practical proofs of the origin and growth of the remarkable development of the taste for pictures by modern masters, but the crowning demonstration of all occurred in 1872, when the collection formed by Joseph Gillott came up for sale. Gillott was born at Sheffield in 1799, of poor parents, and began his career as an operative grinder, chiefly in steel toy or tool making. He soon turned his attention to the manufacture of steel pens, which were then made by him at a cost of 3*s.* 6*d.* each. Gillott adapted the "press" used in button-making to turning out pens, and is said to have succeeded by this appliance in producing more pens than twenty

pair of hands could do in the time. On the morning of his marriage he worked before breakfast, and turned out a gross of pens which he sold at once for £7 4*s*., at 1*s*. each. Gillott made money with great rapidity, and by 1836 had erected a large factory at Birmingham, and in this year is said to have produced 36,000,000, which sold at less than a shilling per gross; by 1872 the annual output was computed at 150,000,000, and the number of workpeople employed 450.

At the very beginning of his prosperous career Gillott developed a passion for pictures. In a short preface to the Sale Catalogue Messrs. Christie, Manson and Woods wrote: "The noble collection of pictures brought together by the late Mr. Joseph Gillott has enjoyed so world-wide a fame, and has been so long regarded by connoisseurs —and justly so—as a complete epitome of the English School, that very little comment is necessary in bringing it before the public. Being the growth of so many years, its formation has been the result of no hasty or indiscriminate purchase. Nearly half a century has elapsed since Mr. Gillott, then a young man, first laid the foundations of it, and during the whole period the work—with him a very labour of love—has been steadily continued upon principles of thoughtful and judicious selection, which excluded all but first-rate productions. Enjoying the friendship of many of those whose names are most honoured in the roll of English art—among others, of Turner and Etty (in the works of both of whom the Gallery is

especially rich)—of Linnell and Müller, of William Hunt and David Cox, and himself gifted with a refined and critical taste, and with a true artistic instinct which appears never to have been at fault, Mr. Gillott was in possession of advantages rarely falling to the lot of collectors. Of these, his ample means enabled him fully to avail himself, and the result has been a collection, both in oil and water-colour, altogether unrivalled among private galleries as embracing all the highest characteristics of the English School. Of landscapes the collection boasts many among the greatest ever executed by human hand, while there is scarcely a name of note in the history of British art, to whatever branch devoted, of whom one or more first-rate and characteristic examples will not be found."

Gillott died on January 5, 1872. His collection consisted of 525 pictures and water-colour drawings, of which 305 were works of the British School, 60 by old masters, and 160 water-colour drawings. "The pictures were hung chiefly in two galleries specially built in Mr. Gillott's residence at Edgbaston, the west-end suburb of Birmingham, some being in the entrance hall, which was lit by a top-light, others in the drawing-room, and the fine Turner drawings, with others, in the drawing-room" (Redford). The sale was in three parts:—April 19 and 20, modern pictures of the late English School; April 26 and 27, pictures of the early English School; May 3, Old Masters; and May 4, water-colour drawings. The com-

mercial value of the collection is indicated by the following tabulated statement of the results of the six days' sale:

	LOTS.	£	s.
First day, oil pictures, English school .	89	29,718	7
Second day ,, ,, .	73	44,443	0
Third day ,, ,, .	76	19,556	5
Fourth day ,, ,, .	58	36,830	12
Fifth day, Old Masters	58	6,559	0
Sixth day, water-colour drawings . . .	160	27,423	0
		£164,530	4 [1]

To this huge total may be added the amount of £4,195 realized by the sale of his choice collection of violins (April 29th).

It is not possible to give, as we should like to do, a complete list of the Gillott pictures, and the amounts which they realized, but all the more important examples will be found in the following enumeration. It should be mentioned that many of the works were commissioned by Gillott, and some of them sold for over twenty times the sum they originally cost.

Oil Pictures:—R. P. Bonington, Landscape, with woman on a horse, 18 × 15, 200 guineas; View on the Seine, figures in a boat, 11½ × 16½, 300 guineas, and Landscape with timber waggon, 20 × 38, 520 guineas; Sir A. W. Callcott, Harvest Field, 9 × 12, 285 guineas; The Cow-boy, 51 × 42, 410 guineas, and Coast Scene with fishing boat, 22½ × 36, 1,400 guineas; W. Collins, Barmouth

[1] A slight error occurred in adding up the amount of one of the pages, and the correct official total is placed at £164,501 5s.

Sands, with figures, 22 × 42, 1,780 guineas, and Cromer Sands, 40 × 47, 3,600 guineas (both these pictures were commissioned by Mr. Gillott, who gave £300 for the latter); J. Constable, London, from Hampstead, $8\frac{1}{2}$ × $11\frac{1}{2}$, 390 guineas; Rustic Landscape, $21\frac{1}{2}$ × $17\frac{1}{2}$, 350 guineas; View on the Stour, 24 × 45, 650 guineas (New York Museum), and Weymouth Bay, 700 guineas; David Cox, A Hayfield, $11\frac{1}{2}$ × 16, 450 guineas; Coast Scene, figures, cart, and boats, $8\frac{1}{2}$ × $12\frac{1}{2}$, 275 guineas; Cottages at Brixton, $7\frac{1}{2}$ × 10, 205 guineas; Pass in Wales, with cattle at a ford, 1849, 14 × 18, 510 guineas; Peace and War, troops marching near a harvest field towards Lancaster Castle, 1846, $18\frac{1}{2}$ × 24, 3,430 guineas; Outskirts of a Wood, with gipsies, 1847, $28\frac{1}{2}$ × $36\frac{1}{2}$, 2,205 guineas (this work was sold at the Potter sale in 1884 for 1,350 guineas); Old Mill at Bettwys-y-Coed, geese in foreground, 1847, $28\frac{1}{2}$ × 36, 1,500 guineas; Washing Day, landscape with two women at a pool and clothes hung out, cottage in the distance, 1843, 18 × 25, 900 guineas, and Going to the Mill, 36 × 29, 1,500 guineas; John Crome, Rocky River Scene, 15 × 24, 305 guineas; Windmill, Mousehold Heath, near Norwich, 44 × 36, 360 guineas, and Richly Wooded Landscape, 25 × 33, 700 guineas; William Etty, Flowers of the Forest, 25 × 31, 215 guineas; The Bather, 26 × 20, 470 guineas; The Graces, 280 guineas; The Bather, 48 × 35, 410 guineas; Circe, 39 × 66, arched, 600 guineas; Judgment of Paris, 57 × 78, 810 guineas; and Pluto and Proserpine, 68 × 75, 1,000 guineas;

Thomas Faed, Sir Walter Scott surrounded by his Friends, 21 × 29, 910 guineas, and "Seeing Them Off," 24 × 19½, 700 guineas; W. P. Frith, Dolly Varden with the Bracelet, 22½ × 18½, 700 guineas; Thomas Gainsborough, a grand Landscape, 57 × 62, 350 guineas; The Bullock-Waggon, signed, and dated 1787, 38 × 51, 500 guineas; Repose, 48 × 60, 900 guineas; a rustic Landscape, 48 × 59, 1,030 guineas; a pair of companion pictures, Scottish River Scenes, 73 × 54, formerly in Lord Coventry's collection, Morning, 210 guineas, and Evening, 305 guineas, and a Portrait of the Artist, 29 × 24, 330 guineas (now in the New York Museum); F. Goodall, Scene in Brittany, 14 × 21, 470 guineas; Peter Graham, On the Way to Castle Tryst, 49 × 70, 1,480 guineas; J. C. Hook, A Passing Cloud, lovers' tiff, 24 × 33, 810 guineas; The Cowherd's Mischief, 27 × 42, 700 guineas; Sea-Urchins, 7 × 11, 305 guineas; and the Sailor's Holiday, 5 × 11, 205 guineas; J. C. Horsley, Check-Mate Next Move, Haddon Hall, 33 × 47, 1,630 guineas; Sir E. Landseer, Lady Rachel Russell reading, 14 × 10, 270 guineas; Waiting for Deer to Rise, 20 × 27, 1,345 guineas; St. Bernard Dogs, 18 × 24, 1,740 guineas; and Pointers, "To Ho!" 53 × 73, 1,920 guineas—at the W. Wells' sale of 1877 this picture dropped to 950 guineas; J. Linnell, River Scene with figures, 1826, 11½ × 16, 290 guineas; Barley-Harvest, Evening, 36 × 44, 1,630 guineas; Hampstead Heath, figures, donkey, boy and cattle, 1850, 50 × 72, 1,660 guineas; Redstone Wood, 600

guineas; Bayswater in 1813, 13 × 18, 300 guineas; The Woodlands, woodcutters and timber-waggon, 39 × 50, 2,500 guineas; and Eve of the Deluge, animals entering the ark, 1848, 58 × 90, 1,040 guineas; Daniel Maclise, Installation of Captain Rock, 1834, 66 × 94, 385 guineas; The Last Sleep of Duncan, 45 × 60, 375 guineas; The Author's Introduction to the Players, 45 × 72, 750 guineas, and Bohemian Gipsies, 72 × 168, 890 guineas; W. J. Müller, Port of Rhodes, 16 × 24, 350 guineas; Cottage in North Wales, old man smoking, 11 × 6, 200 guineas; Turkish Burial Ground, 13 × 20, 270 guineas; Dogana and S. Maria Salute, 10 × 18, 330 guineas; Landscape with Hagar and Ishmael, 1842, 25 × 40, 280 guineas; The Memnons, 24 × 40, 315 guineas; The Treasure-Finders, Egypt, 30 × 54, 410 guineas; Landscape with rainbow, boy with mice, and two children and two donkeys, 30 × 48, 770 guineas; The Slave Market, 15 × 25, 1,510 guineas; The Chess Players, 1843, 23 × 33, 3,950 guineas; Bay of Naples, 42 × 70, 2,000 guineas, and Dolgarog Mills, 55 × 70, 1,250 guineas; W. Mulready, The Rattle, 15 × 13, 400 guineas, and Baiting Horses, 16 × 14, 620 guineas; Peter Nasmyth, Frith of Forth, 17 × 23, 1,070 guineas; River Scene, angler, 10½ × 15, 285 guineas; Landscape with view of Chislehurst, 12 × 16, 365 guineas; Landscape, richly wooded, 10 × 14, 370 guineas; Meadow, with figures and sheep, 9 × 12, 180 guineas, and Landscape with farmyard, 12 × 16½, 390 guineas; G. S. Newton, Norman Peasant Girl in Church, 16 × 13, 400

guineas; Erskine Nicol, The Flyfisher, 560 guineas; An Irish Cabin, 15 × 21, 200 guineas; "Both Puzzled," 30 × 22, 715 guineas; and The Country Booking Office, 45 × 58, 1,100 guineas; J. Phillip, "Cosas de España," 17 × 13, 870 guineas; "El Aqua Bendita," 24 × 17, 700 guineas, and Castanette Player, 25 × 18, 700 guineas; P. F. Poole, Hide and Seek, 420 guineas; Sir Joshua Reynolds, Portraits of Lady Galloway, 60 × 45, and of Mrs. Yates, 50 × 40, each 300 guineas; C. Stanfield, The Wooden Walls of Old England, 27 × 45, 2,700 guineas, and Mouth of the Thames, 14 × 24, 790 guineas; J. M. W. Turner, Going to the Ball, San Martino, Venice, 1,700 guineas; Returning from the Ball, St. Marino, Venice,[1] 1,500 guineas; Calais Sands, Coissards, low water (said to have cost Mr. Gillott £350), 28 × 42, 1,700 guineas—these three were purchased by Lord Bective; Coast Scene, with boats, $12\frac{1}{2} \times 17\frac{1}{2}$, 300 guineas; Kilgarran Castle, 23 × 29, 600 guineas; an open Sea View, 13 × 18, 800 guineas, Kilgarran Castle, with bathers, 36 × 48, 2,700 guineas (New York Museum); The Junction of the Thames and the Medway, 42 × 56, 4,350 guineas, and Walton Bridges, 37 × 49, 5,000

[1] This pair of pictures were in the B. G. Windus sale of 1853, and there realized 520 guineas and 610 guineas respectively; they came up again for sale in 1878, when they were bought in at 1,200 guineas each; they eventually passed into the collection of the late James Price, and were sold with his collection in June, 1895. Both these pictures were exhibited at the Royal Academy of 1846, and again at the Royal Jubilee Exhibition in 1887. Neither picture has been engraved.

guineas; T. Webster, Villagers looking at *Punch*, 8 × 15, 300 guineas; The Seasons, a set of four, $5\frac{1}{2} \times 7$, 320 guineas; The Travelling Jeweller, 18 × 16, 530 guineas, and Roast Pig, 30 × 48, 3,550 guineas (for this picture it is said that Mr. Gillott paid the artist 700 guineas); Sir David Wilkie, Digging for Rats, $7 \times 5\frac{1}{2}$, 215 guineas; The Penny Wedding, 20 × 33, 700 guineas, and Escape of Queen Mary, 48 × 65, 600 guineas; R. Wilson, Landscape near Rome, 310 guineas (one of fourteen pictures by this artist in the Gillott collection).

Water Colour Drawings: David Cox, Lake Scene, sheep and figures, 8 × 12, 260 guineas, and Farm, with cows and ducks at a pool, 10 × 14, 430 guineas; Peter de Wint, River Scene, bird's-eye view, 13 × 22, 300 guineas; William Hunt, Nest and Wild Rose, 8 × 11, 255 guineas; Spring Gatherings, 12 × 16, 590 guineas; Primroses and Hedge-sparrows' Nests, 10 × 7, 250 guineas; Primrose and Cherry Blossom, 12 × 9, 255 guineas; C. Stanfield, Fort Roque, Calais, 12 × 11, 360 guineas; J. M. W. Turner, On the Thames, 450 guineas; The Source of the Tamar, 350 guineas; Patterdale, 800 guineas; Powis Castle, 1,210 guineas; Windermere, 1,950 guineas (Lord Dudley); Brinkburn (not Brentburn) Priory, Northumberland, 1,060 guineas; Zurich, 710 guineas, Hastings Beach, the Fishmarket, signed and dated 1824, 1,100 guineas, Heidelburg; with rainbow, 2,650 guineas (Lord Dudley); Ehrenbreitstein, 2,650 guineas; and Bamborough Castle, 20 × 28,

3,150 guineas (Lord Dudley): with the exception of the last, these Turner drawings varied from $7\frac{7}{8} \times 10\frac{1}{4}$ to about $17\frac{3}{8} \times 26\frac{1}{2}$.

The only examples of the OLD MASTERS which call for special mention are the following: Rubens, The Family of the Artist, from the Balbi Palace, Genoa, and Walsh-Porter collection, 90 × 81, engraved, 1,230 guineas; J. Ruysdael, Landscape in Guelderland, 29 × 36, 300 guineas; Teniers, an Interior, with Alchemist, 16 × 25, 380 guineas, and Wouverman, The Fortune Teller, 13 × 15, 600 guineas. This collection also contained two works by Rosa Bonheur, the principal one being a Scene in the Pyrenees, 27 × 40, 1,800 guineas.

The dispersal of the art collections of Prince Napoleon (Jerome), or rather that portion of them which was saved from the fire or the Communists in May, 1871, formed the principle event at Christie's of May, 1872. The sale commenced on May 9, and was continued on the two following days, 369 lots realizing £14,168 2*s*. In addition to some pictures there were other works of art formed by the Prince, "together with the magnificent plate, china, and bronze candelabra, all made in the style of the Greco-Roman house which the Prince furnished in the Avenue Montaigne. . . . Many of these objects have passed through fire, and carry marks upon the surface, while some have been half melted and broken." Some of the pictures were cleverly restored, but the following list includes all the examples to which we need

call attention:—Giovanni Bellini, Virgin and Child in Landscape, green curtain, 600 guineas; G. Antonio Beltraffio, Profile Portrait of a Lady, 404 guineas (Holloway); Paris Bordone, Girl at Toilet, 700 guineas (Lord Dudley); Sandro Botticelli, Virgin and Child, seated, 250 guineas; Angelo Bronzino, half-length portrait of Cosmo d'Medici, in armour, 325 guineas (Holloway); Francia (Francesco Raibolini), Portrait of a youth in black dress and cap, 390 guineas; Sebastian del Piombo, Christ bearing Cross, with Simon and soldier, Jerusalem and Calvary in the background, 240 guineas.

It may be here mentioned that the sale of May 3rd and 5th, 1873, comprised 63 pictures and 200 drawings of David Cox, (which had been in the possession of David Cox, Jnr., since the death of his father in 1859), many of which were quite unknown to the public. A few of the best pictures were: Boy throwing stones, 390 guineas; Lugg Meadow, 395 guineas; Rocks on the Lledr, 460 guineas; Lancaster Sands, with figures, 1,000 guineas; Going to the Hayfield, with sketch on the back, 600 guineas; View of Conway Castle, 1,000 guineas, and Welsh Funeral, 730 guineas. The drawings included: Peat Gatherers, 670 guineas; Park Scene, 540 guineas; Darley Churchyard, 360 guineas; Going to the Cornfield, 330 guineas; Skirts of the Forest, 420 guineas, and Flock, hill-side, Bolton Abbey, 330 guineas. The 271 lots produced a total of £25,325.

The collection of the late Alexander Barker, of

103, Piccadilly, formed the great sale event of 1874. Mr. Barker was an excellent all-round judge of art, and this is all the more remarkable, perhaps, from the fact that he was an entirely self-educated man—his father kept a bootmaker's shop in the west-end of London, and the *Daily News* of the period grimly pointed out that it was in the present instance a matter for congratulation that another cobbler defied the ancient saw, *ne sutor ultra crepidam*. Keen as was Mr. Barker's instinct in the matter of an object of art, he was apparently not averse to parting with it on business-like terms. Consequently the collection which was sold after his death did not include the whole of the hoard of treasures which he gathered from the various parts of Europe. The earlier sale was held on June 6th, 1874, and four following days, the 709 lots realizing the total of £65,764 8*s.* 6*d.* The second sale took place on June 19th, 1879, and two following days, when 533 lots showed a total of £13,666 14*s.* 9*d.* The pictures included the following:—G. Bellini, Madonna and Child, with St. Peter and St. Helena, half-length, from the Manfrini Gallery, 720 guineas; Benvenuto di Sienna, Madonna and Child, enthroned, with angels, 500 guineas (National Gallery); Sandro Botticelli, The Story of Nastagio Degli Oneste, from the "Decameron" of Boccaccio, a composition in six panels, from the Gallery of the Pucci family; the panels were as follows: the first column of figures representing the amounts at which they were respectively bought in at the

1874 sale, and the second column those at which they were sold in 1879:

	GUINEAS.	GUINEAS.
The Feast to His Friends . . .	950	420
The Marriage Feast	650	280
A Banquet with Centaurs . . .	400	150
„ „ . . .	400	130
Coast Scene with Horsemen, etc. .	500	160
„ „ . . .	500	175

The other pictures in the 1874 sale by Botticelli were, Mars and Venus reclining, with Cupids, 1,000 guineas; Venus reclining in landscape, amorini pelting her with roses, 1,550 guineas (both now in the National Gallery); Portrait of artist's wife in profile, with figure on the back of the panel, 225 guineas; and Madonna and Child, with St. John, from the Bammeville collection, 1,600 guineas; Carmona, The Wise Virgins, 170 guineas, and The Foolish Virgins, 100 guineas (bought in, and sold in 1879 for 50 guineas and 45 guineas respectively); Correggio, Juno with Peacock, from the Orleans and Baron Rothschild collections, $42\frac{1}{2} \times 23$, 135 guineas (bought in and sold in 1879 for 41 guineas); Lorenzo di Credi, Madonna Kneeling over Infant, with St. Joseph, 460 guineas; Madonna Enthroned, St. Sebastian and vase of flowers, 640 guineas (Dresden Gallery); Madonna kneeling, with Infant Saviour and St. John, circular, 310 guineas; Madonna seated, with Infant Saviour, 300 guineas, and three other Madonnas attributed to the same; Carlo Crivelli, a pair, St. Catherine and the Magdalen, 210 guineas; and

The Madonna in Ecstasy, Deity, angels, flowers, fruit, etc., 1492, 550 guineas (these three pictures are now in the National Gallery); Gentile da Fabrino, Madonna and Child with pomegranate, 380 guineas; Pietro della Francesca, the Nativity, 49 × 58, on wood, from the Marini-Franceschi family, descendants of the artist, 2,300 guineas (National Gallery), Francia, Madonna and Child, St. John and angels, in landscape, 650 guineas; Domenico Ghirlandaio, Madonna and Child enthroned, angels, St. John, Bonaventura, Francis, and Catherine, 350 guineas (Lord Bath); Giorgione, Portrait of the Artist's Mistress, from the Manfrini Gallery, 380 guineas, and Landscape, with Borso d'Este and Lucretia Borgia, 580 guineas; Filippino Lippi, Adoration of the Magi, Portrait of the Accajuoli family, 700 guineas; B. Pinturicchio, a companion pair of pictures on long panels, Tent and Camp scenes, 300 guineas (Lord Bath), the Return of Ulysses, from the Pandolpho Petrucci Palace at Siena, 2,050 guineas, and three pictures illustrating the story of Griselda, together 690 guineas (these four works are now in the National Gallery); Antonio Pollajuolo, Madonna and Child, with goldfinch, 660 guineas; A. Privitale, Madonna, Child, and St. John, signed and dated 1510, 660 guineas (Dresden Gallery); Raphael, portrait of a Youth in profile, red hair, black cap and badge, 17 × 11, 380 guineas (bought in, and sold in 1879 for 155 guineas); Sasso Ferrata, Madonna and Child with two cherubs, 400 guineas (apparently bought in, and resold in 1879 for 110 guineas); Luca Sig-

THE COVENTRY SÈVRES VASES.

This *garniture de cheminée* is unquestionably one of the greatest triumphs of Sèvres work, and its history may be here told. The set is known as the "Coventry Vases," and these unique specimens of ceramic art were made in 1759. They were purchased by George William, sixth Earl of Coventry, who married in 1752 one of the beautiful Miss Gunnings. The centre-piece, which is modelled to represent the arms of the city of Paris, is $14\frac{1}{2}$ inches high, whilst the two jardinières are $8\frac{1}{2}$ inches high. The *rose du Barri* ground is combined with green, and is a perfect example of this scarce combination; the paintings are admirably copied from Teniers' well-known subjects, with groups of exquisitely painted flowers, by Morin, in the reverse.

Earl of Coventry's sale, June 12, 1874: purchased by the Earl of Dudley, by whom they were sold privately to Mr. J. W. Goode; at the Goode sale, July 17, 1895, the reserve price not being reached, they were bought in, and are still in possession of Mr. Goode's executors. In addition to the information given in vol. ii. pp. 267-8, it may be here mentioned that the late Mr. Goode had two copies made of them at his potteries, and the extreme similarity of the copies to the originals is most striking. These copies, one of which is now in possession of the Dudley family, and the other at Messrs. Goode's warehouse at South Audley Street, W., cost about £300 each to produce. (See vol. ii., pp. 267-8.)

norelli, Pair of Pilasters, each with three figures of saints, 255 guineas; the Story of Coridanus, 460 guineas; Triumph of Chastity, Cupid bound by maidens, 800 guineas (National Gallery)—these two are frescoes transferred to canvas; and Madonna kneeling over Infant, landscape background, 410 guineas; Francesco Ubertini, portrait of Youth with Guitar, with Apollo and Daphne, 256 guineas (bought in, and sold in 1879 for 155 guineas); and Leonardo da Vinci, Leda, to which full reference is made on pp. 111-113.

A sale which possesses a special interest may be here included as having occurred in 1874 (May 8th). It comprised the finished and unfinished pictures of Sir Edwin Landseer, who died on October 1st, 1873. Special mention may be made of the following:—Landscape, with cattle, 315 guineas; Portraits of Duke of Devonshire, Lord and Lady Cavendish, deer and dogs in park, unfinished, 1,050 guineas; Lady Godiva's Prayer, exhibited in 1868, 3,200 guineas; Horses and Dogs, 1,000 guineas; Digging out the Otter, 610 guineas; Portraits of the Earl and Countess of Sefton and daughter, 570 guineas; Portraits of Two Young Ladies, 610 guineas; Portrait of Sir Walter Scott, with a book, 800 guineas; Portrait of Her Majesty the Queen on a white Horse, unfinished, 750 guineas; Portraits of the Duke of Beaufort and Sisters when young, with dogs, 1,050 guineas; "Old Brutus," rough, white-haired dog, 600 guineas, and a Newfoundland dog and terrier at a stream, 1,050 guineas, and a large number of studies,

sketches, and unfinished pictures, nearly all of which realized exceedingly high prices.

One of the most important events of 1875, unique in itself, was the sale of the splendid collection of antique engraved gems and cameos, formed by George, third Duke of Marlborough, in the latter part of the last century. The collection is best known through Jacob Bryant's work, which is illustrated with Bartolozzi's engravings from Cipriani's drawings; it comprised 739 gems, which were offered in one lot on June 28th, and purchased for 35,000 guineas by Mr. Agnew for Mr. Bromilow, of Battlesden Park, Bedfordshire.

The numerous great picture sales of this year commenced with that formed by Sam Mendel, of Manley Hall, Manchester, a textile merchant. According to Mr. Redford, "Art Sales," i. 200, Mendel (who was of German origin) "made no pretensions to being a great connoisseur, and did not collect works of art as a pursuit. He found himself a rich man, and he saw that other rich men in business, successful like himself, were displaying their wealth by buying pictures at high prices, and making their dwelling houses as magnificent with works of modern art as the aristocracy had always done with the pictures by the old masters." The general high excellence of the Manley Hall collection is due to the eminent firm of Thomas Agnew and Sons; its entire dispersal occupied twenty-one days; the pictures were sold on April 14th-17th and 23rd-24th, and produced the total of £101,184 13*s.* 6*d.*; which amount included

3,050 guineas paid by Mr. Hermon (M.P. for Preston), for the highly interesting series of 271 drawings and sketches of Lord Clyde's campaign in Oude by Mr. E. Lündgren ; and the residue of the collection, the furniture and other appointments of the Hall, sold on the premises on March 15th and fourteen following days, brought £42,855. The grand total amounted to £150,100 15*s.* 11*d.* Prior to the sale by auction, 100 of the more important works changed hands by private treaty.

The more important of the 137 pictures of the English school and 25 by foreign artists were the following :—R. Ansdell, Visit to the Shrine in the Alhambra, 72 × 47, 600 guineas ; T. Jones Barker, Relief of Lucknow, 106 × 190, 970 guineas ; R. P. Bonington, Château on the French Coast, 14 × 24, 460 guineas ; P. H. Calderon, Virgin's Bower, 70 × 46, 290 guineas ; Home after Victory, 48 × 81, 900 guineas, and Œnone, 53 × 40, 750 guineas ; Sir A. W. Callcott, Landscape with cottage and water, 27 × 39, 400 guineas, and Launce and his Dog (scene from "The Two Gentlemen of Verona"), 25 × 30, 385 guineas ; W. Collins, Landscape, with boys angling, 17 × 22, 330 guineas, and The Skittle Players, 34 × 43, 2,300 guineas ; J. Constable, Landscape with a Suffolk river, 28 × 36, 600 guineas ; E. W. Cooke, Scheveningen Trawler, 35 × 54, 850 guineas ; T. Creswick, Pont-y-Pont Mill, 20 × 40, 420 guineas ; John Crome, Landscape, road scene with trees, 71 × 55, 1,500 guineas—Mr. Redford states that this picture was bought for £7 at a sale in Cavendish Square,

and that its authenticity was doubted; W. C. T. Dodson, Abraham and Hagar, 41 × 34, 470 guineas; A. Elmore, Katherine and Petruchio, 43 × 33, 300 guineas; W. Etty, Mars and Venus, 37 × 25, 500 guineas; T. Faed, Only Herself, 53 × 39, 1,650 guineas, and A Wee Bit Fractious, 53 × 39, 1,900 guineas; W. P. Frith, Sterne's Maria, 44 × 31, 900 guineas, and Before Dinner at Boswell's lodgings in Bond Street, 1769, 4,350 guineas; W. E. Frost, Aurora and Zephyr, 35 × 28, 380 guineas; T. Gainsborough, George IV. when Prince of Wales, 28 × 24, 460 guineas; W. Gale, Jews' Place of Wailing, 21 × 29, 290 guineas; P. Graham, Among the Hills, 44 × 70, 1,550 guineas; A Spate in the Highlands, 23 × 17, 410 guineas, and O'er Moor and Moss, 44 × 70, 1,050 guineas; J. R. Herbert, Mary Magdalene, 14 × 12, 360 guineas, and Christ and the Woman of Samaria, 38 × 56, 530 guineas; J. C. Hook, the Lobster Catcher, 29 × 42, 1,410 guineas; Sir F. Leighton, Noble Venetian Lady, 16th century, 34 × 25, 950 guineas; C. R. Leslie, Hermione, 31 × 20, 520 guineas, and scene from "Henry the Eighth," 23 × 34, 1,300 guineas (at the Brunel sale in 1860 this picture was sold for 960 guineas); G. D. Leslie, The Appointed Hour, 43 × 29, 720 guineas, and An Elopement, A.D. 1790, 47 × 89, 1,100 guineas; J. Linnell, the Rustic Bridge, 18 × 25, 600 guineas; Midday Rest, Harvest Time, 37 × 55, 1,300 guineas; The Tramps, 28 × 39, 1,060 guineas; The Journey to Emmaus, 22 × 31, 670 guineas, and Landscape with shepherd, 18 × 25, 720 guineas; J. T. Linnell,

Autumn Evening, 26 × 31, 720 guineas, and Opening the Gate, 29 × 44, 500 guineas; W. Linnell, the Gleaner's Return, 42 × 64, 610 guineas; Daniel Maclise, the Departure of Bayard, 48 × 34, 405 guineas; H. S. Marks, the Notary, 28 × 36, 380 guineas; Sir John Millais, "O, Swallow, Swallow," painted in 1865, 40 × 29½, 1,000 guineas, Jephthah, 1867, 50 × 64, 3,800 guineas (W. Armstrong), and "Chill October," 1871, 55 × 73, 3,100 guineas; W. J. Müller, Stapenhill Village, 30 × 48, 660 guineas, and Gillingham, children fishing, 22 × 16, 600 guineas; P. Nasmyth, Waterfall, Glen Shirah, 28 × 38, 1,400 guineas; H. O'Neil, Last Moments of Raphael, 48 × 72, 1,050 guineas; J. Phillip, Winnowing Corn, 37 × 30, 480 guineas; David Roberts, Church of the Nativity, 44 × 55, 1,350 guineas, and Interior of Seville Cathedral, 50 × 40, 1,800 guineas; J. M. W. Turner, View on the River Maas, Holland, 22 × 36, 2,500 guineas, and Grand Canal, Venice, 36 × 48, 7,000 guineas; E. M. Ward, Last Sleep of Argyle, and Last Scene in the Life of Montrose, each 800 guineas, the engraved pictures; T. Webster, Results of Intemperance, 30 × 42, 800 guineas, and R. Wilson, Lake Scene, 33 × 42, 700 guineas.

The pictures by Continental artists included the following: Rosa Bonheur, Souvenir of Normandy, 39 × 51, 410 guineas; Coast Scene, 19 × 25, 605 guineas, and Cattle in landscape, 320 guineas; Henriette Browne, Giving Baby a Ride, 16 × 17, 600 guineas, and Abyssinian Girl, 35 × 24, 400 guineas; Paul Delaroche, President Duranti,

21 × 18, 625 guineas; J. L. Dyckmans, Mary at the Cross, 19 × 15, 500 guineas; Edouard Frere, the Go-Cart, 240 guineas; and "It is caught!" 400 guineas; Louis Gallait, Columbus in Prison, 59 × 43, 850 guineas; the Wanderers, 31 × 25, 605 guineas; Last Honours to Egmont and Horn, 27 × 39, 1,100 guineas, and Vargas taking the Oath, 44 × 60, 2,550 guineas; J. L. Gérôme, Italian Woman and Child, 23 × 17, 300 guineas; Baron H. Leys, Going to Church at Antwerp in the Sixteenth Century—a winter scene, 830 guineas; C. Troyon, cattle piece, 31 × 45, 960 guineas.

In some respects the sale on April 8, 9, and 10, of the collection of drawings formed by Mr. William Quilter was the most interesting event of this *annus mirabilis* of art sales. The collection comprised 417 lots (of which over one hundred were the work of David Cox), and produced the splendid total of £41,517. The prices realized were in nearly every respect record ones; and *The Times*, in a final note on this remarkable sale, stated that Mr. Quilter realized a profit of something like 260 per cent. on the whole collection. This sale comprised 114 pen and ink etchings, sepia and water-colour drawings, by David Cox; 21 by Cattermole; 7 by Prout; 11 by G. Barrett; 40 by W. Hunt; 18 by Turner; 13 by W. Müller; 7 by C. Haag; and 15 by Tayler. A number of the drawings were bought in for Mr. Quilter, and were again offered for sale on May 18th, 1889, after the owner's death. This *post mortem* sale com-

prised 147 lots, which showed a total of £21,802 2*s*. We have here combined the two sales, and include only the prices from £200 and upwards. G. Barret, Landscape, sunset effect, with figure, dog and sheep, 300 guineas; Sir F. W. Burton, La Marchesa, 320 guineas (1889, 200 guineas); La Romanina, 570 guineas, and A.D. 1660, a Remnant of the Ironsides, 400 guineas; G. Cattermole, Trying the Sword, 250 guineas; Benvenuto Cellini Valuing one of his own Productions to the Brigands, from the Haines collection, exhibited at Manchester (1854, and the Loan Collection, 1871), 270 guineas; Macbeth instructing the Murderers, 240 guineas; Shakespeare reciting to Sir Thomas Lucy, 36 × 24, 340 guineas (in 1889, 160 guineas); Salvator Rosa and the Brigands, 390 guineas (in 1889, 230 guineas), and Old English Hospitality, 410 guineas. David Cox, Old Oak, Sherwood Forest, 210 guineas; Powis Terrace, with figures, 1840, 260 guineas; Crossing a Moor, man on horseback, 240 guineas; Calais Pier, 245 guineas; Hay-making, 210 guineas; Bolton Park, the Wharfe, 210 guineas; Welsh Landscape, with shepherds driving sheep, 350 guineas; A Hop Garden, $14\frac{1}{2} \times 10$, 210 guineas; Old Mill and moor, $21 \times 12\frac{3}{4}$, 450 guineas; Kenilworth, a selected Art Union prize, $14\frac{1}{2} \times 10\frac{3}{4}$, 390 guineas; Fors Novin, 310 guineas (1889, 160 guineas); Cornfield, horse and cart going through a gate, 300 guineas (1889, 205 guineas); Cottage, with man ploughing, $14\frac{5}{16} \times 10\frac{5}{8}$, 285 guineas; Gipsies crossing a Common, $19 \times 12\frac{1}{2}$, 300 guineas; Beaumaris, engraved in Roscoe's "North Wales," and for the

Art Union, 1869, 420 guineas; Golden Vale, Caermarthen, where Jeremy Taylor lived and wrote, $14\frac{1}{4} \times 10\frac{1}{4}$, 305 guineas; Haddon Hall, from the Mendel collection, 410 guineas (1889, 195 guineas); Carthage, 450 guineas (1889, 165 guineas); Water Tower, Kenilworth, 720 guineas (1889, 305 guineas); The Night Train, $29\frac{5}{16} \times 29\frac{11}{16}$, 610 guineas (1889, 350 guineas); Deerstalking, Bolton Park, from the H. W. Birch collection, 34 × 22, 950 guineas (cost Mr. Quilter £250); Hardwick Castle, windy day, from W. M. Bigg's collection, 34 × 24, 960 guineas (this cost Mr. Quilter £150); Storm on the Llugwy, from Pont-y-Kyfin, near Capel Curig, exhibited October, 1871, $26\frac{1}{2} \times 31$, 660 guineas (1889, 350 guineas); Green Lanes, 30 × 25, with autograph letter of the artist to Mr. Joseph Parrington, who purchased the drawing at the Water Colour Exhibition, 1845, 1,400 guineas (1889, 850 guineas); Vale of Clwyd, 27 × 21, 1,550 guineas (1889, 2,300 guineas)—the last two pictures cost Mr. Quilter, £600 each; The Hayfield, exhibited at the Water Colour Society, 1850, at Leeds, 1868, in October, 1871, at Burlington Fine Arts Club, 1871, and at Burlington House, 1873, 33 × 22, 2,810 guineas (cost £500), and Peace and War, 34 × 23, 950 guineas (1889, 700 guineas). P. de Wint,[1] Kirkstall Abbey, Yorkshire, 200 guineas; Farmyard and buildings, 480 guineas; Lancaster, 905 guineas (1889, 1,100 guineas); and Southall, Notts., 1,650 guineas; Copley Fielding, Rivaulx Abbey, 950

[1] The 1889 sale included one other important De Wint drawing, Lincoln, which fetched 1,670 guineas.

guineas; Loch Awe, Ben Cruachan, 850 guineas, and The Mull of Galloway, 1,650 guineas; the first of these three came from the Bicknell collection, all were exhibited at the Water Colour Gallery, and at the Royal Academy, 1873; Sir John Gilbert, Duke of Gloucester and his Murders, 400 guineas (1889, 160 guineas), and "To Be, or Not to Be," 410 guineas (1889, 140 guineas); Carl Haag, Tyrolese Hunter and Mountain Girl, 500 guineas; Encamping at Palmyra, 400 guineas, and Leaving Palmyra, 395 guineas—the three exhibited at the Loan Collection, 1871; James Holland, Roses, 275 guineas; W. Hunt, Plums, mossy ground, oval, 212 guineas; Plums and Primroses and Bird's nest, a companion pair of ovals, from the J. Harris collection, 450 guineas; Pineapple, grapes and pomegranate, from the Bigg collection, 210 guineas; Hut, with gipsies, 315 guineas (1889, 180 guineas); Devotion, 420 guineas (1889, 320 guineas); Primroses on mossy bank, 245 guineas; Cymon and Iphigenia, from the Mendel collection, 440 guineas; "Too Hot," from the John Leigh Clare collection, exhibited at Manchester, 1857, Royal Academy, 1873, 750 guineas; and The Eaves Dropper, from the J. James collection, 750 guineas (1889, 460 guineas); J. F. Lewis, Caged Birds, 200 guineas; School at Cairo, 1,180 guineas (1889, 620 guineas); Lilium Auratum, 1,010 guineas (1889, 1,000 guineas); and The Prayer of Faith, 1,120 guineas (1889, 720 guineas)—the last two were the drawings for the well known pictures which were exhibited at the Royal Academy; P. F. Poole, Peasant Girls, 550

guineas (1889, 340 guineas), and Rustic Mother and Child, 500 guineas; Samuel Prout, Church of St. Pierre, Caen, exhibited at the Royal Academy, 1873, 800 guineas; E. Tayler, The Evening Stroll, 325 guineas; F. W. Topham, the Holy Well, 230 guineas (1889, 105 guineas); Little Nell in the Churchyard, 310 guineas (1889, 100 guineas), and Oliver Goldsmith, when at Trinity College, Dublin, hearing his ballad sung, gives his last farthing, 250 guineas; J. M. W. Turner,[1] Plymouth, 390 guineas (1889, 305 guineas); Cassiobury, 415 guineas; Tomb of Cecilia Metella, 1827, from the Munro collection, 320 guineas (1889, 220 guineas) —these two were at the Royal Academy, 1873; Malvern, 800 guineas; Heidelberg, 1,450 guineas (1889, 1,110 guineas); Oberwesel, Royal Academy, 1873, and from the collection of Oldham Whitaker and J. Leigh Ford, 1,550 guineas (1889, 1,020 guineas); Reichenbach on the Rhine, 240 guineas; Geneva, 285 guineas (1889, 220 guineas); and Thun, 280 guineas (1889, 240 guineas)—the last two were exhibited at Burlington House, 1873, at Leeds in 1868, and are from General Rawdon's collection; F. Walker, The New Boy, 200 guineas; Fortuny, Interior of a Morocco carpet warehouse, 1,400 guineas.

The dispersal of the collection of pictures by the Dutch and Flemish masters formed by Charles Bredel (who died in 1851), and of that of the Rev. John Lucy, of Hampton Lucy, together constituted the third great art sale event of 1875. The

[1] The second sale included Turner's Hardraw Fall, 11 × 16, 605 guineas.

sale took place on May 1st, and the 43 lots, which comprised the Bredel property, included the following works: Le Nain, Interior, with two lads and a girl playing musical instruments, bird cage on a trunk on the right, signed, and dated 1629, 26 × 33, 470 guineas; A. Watteau, Two Peasants dancing before a Cabaret, violin player and other figures, 9 × 6, 250 guineas, and a Danse Champêtre, a composition of 25 figures, 25 × 32, 500 guineas; N. Berghem, Woman with a Distaff, landscape with hilly and broken foreground, 17 × 15, from the Edward Solly collection, 900 guineas; J. Both, Landscape, with two large trees in centre of the foreground, peasant driving mule laden with panniers, with two men on horseback in the distance, man and two dogs crossing a ford, 19 × 25, 1,650 guineas; A. Cuyp, View on a Dutch river, church and six windmills in distance, 14 × 20, 310 guineas, and View on the banks of the Maas, youth and three cows and sheep, tower of "Het huis te Mewer" in distance, 18 × 29, 1,050 guineas; C. Dusart, Farmyard, with peasants and children, signed, and dated 1687, 27 × 24, 310 guineas; M. Hobbema, River scene, with trees, boat with two figures, signed, and dated 1650, 18 × 25, 3,100 guineas; N. Maas, Interior, with girl seated making lace, calendar for 1655 on wall, 22 × 17, 1,700 guineas; F. Mieris, Young Lady holding palette, on copper, 5 × 3, 250 guineas, and The Enamoured Cavalier, an interior with cavalier looking at a pretty girl who is filling his glass from a silver tankard, with

couple embracing in a doorway, dated 1658, 16 × 13, 4,100 guineas; W. Mieris, An owl on stand, two figures with a birdcage in landscape background, signed, and dated 1686, 5 × 4, on copper, 260 guineas; A. Ostade, the "Tric-trac Players," interior with five boors round a table, and other figures, 12 × 10, signed, and dated 1670, from the Clarke-Hibbert collection of 1802, 670 guineas; Rubens, Christ Triumphant over Sin and Death, 28 × 19, a sketch, 410 guineas; J. Ruysdael, The Ruin, landscape, with ruin and figures, 18 × 25, 2,200 guineas—this celebrated picture was formerly in the collections of M. Morelli, 1776, M. de Calonne, 1788, M. Coclers, 1789, Mr. W. Smith, M.P., and Lord Radstock, 1826; Jan Steen, Interior, with large projecting chimney, two women seated and man bowing obsequiously before them, and other figures, 17 × 13, 630 guineas; D. Teniers, Villagers merrymaking, 16 × 14, signed, 370 guineas (from the Heathcote collection, 1802); A. Van der Neer, Winter Scene in Holland, frozen river, with church and other buildings, and skaters, 530 guineas; E. Van der Neer, Interior, with a young lady wearing a white cap, black kerchief and white satin robe, signed, and dated 1665, 13 × 10, 500 guineas; D. Van Tol, Two children at an arched open window blowing bubbles, 10 × 8, 260 guineas; W. Van de Velde, Calm on Dutch coast, 13 × 16, 750 guineas; A. Van de Velde, Pastoral scene, woody landscape, with sloping meadow in front, cows, horse, sheep, and woman milking a goat, 13 × 12, dated

1662, "in every respect one of the finest pictures by this great master" (Waagen), respectively in the collections of the Countess of Holderness, 1802, John Ewer, 1832 (430 guineas), Brooke Greville, 1836 (565 guineas), and was purchased by Mr. Bredel for about £700—it now realized 4,300 guineas; P. Wouverman, Winter scene on Dutch canal, with figures, 12 × 14, 1,220 guineas, River Scene, with picturesque bridge and other buildings on bank, with figures, 13 × 19, 600 guineas, and Departure of a Hawking party, château with gentleman escorting a lady to her piebald horse, and other figures, 19 × 25, 580 guineas; J. Wynants, Landscape, with herdsman and cattle, by A. Van de Velde, 15 × 19, 350 guineas, and Boy angling, cottages, and distant landscape, 14 × 19, 1,800 guineas.

A few unimportant pctures belonging to the Hon. Baroness Dimsdale followed the Bredel collection. The Rev. John Lucy's collection of 91 drawings and pictures included: T. Gainsborough, A Landscape, with rustics on a road, church in the distance, 40 × 50, 3,300 guineas; Van de Capella, River Scene, boats at anchor in a calm, figures on a jetty, signed and dated 1561, 22 × 28, 390 guineas; W. Mieris, The Grocer's Shop, woman with scales in her hand, and boy at open window, and a shop over which a vine is trained, 15 × 13, purchased in 1855 for 300 guineas, and now sold for 750 guineas; J. Wynants and A. Van de Velde, Woody Landscape with two decayed trees, figures, and woman carrying a bundle on her head, signed,

and dated 1683, 20 × 25, 310 guineas; A. Watteau, Danse Champêtre, a composition of seven figures, and the companion, a Musical Conversation, five figures, circular, 8 inches, together 510 guineas—this pair was sold in Lord Carysfoot's collection in 1828 for 60 guineas to Samuel Rogers, and at the latter's sale in 1856 for 320 guineas; J. and A. Both, Abraham with Hagar and Ishmael, a sunny Italian landscape, with figures on a road, group of trees, and a castle with round tower and arch in the distance, 41 × 49, 4,500 guineas—this celebrated picture was in the collections of C. H. Wade, 1827, Major Dunn, 1828, and the late H. J. Munro respectively; and W. Van de Velde, a Fresh Breeze, with Dutch man-of-war in front and six others in the distance, fishing boats, 16 × 24, 650 guineas—from the Earl of Lichfield's collection at Shugborough, when it was known as "The Arrival of William III." From another source, "the property of a nobleman," otherwise from the collection of the late Marquis of Hertford, K.G., at Ragley Castle, came two works of G. Romney, viz., Lady Hamilton as the Tragic Muse, 48 × 62, 240 guineas, and Lady Hamilton as the Comic Muse, the companion, 310 guineas.

The sale of the collection of modern pictures belonging to Mr. Thomas Woolner, R.A., 141 examples in all, formed the chief event of June, 1875 (12th), the total realized being £8,210. The pictures by J. M. W. Turner were the chief attraction of this sale, and were: Worcester Cathedral, from the banks of the Severn, 27 × 36, engraved, 400

guineas; Kirkstall Abbey on the Aire, 24 × 36, engraved by Burnley for "The Rivers of England," 260 guineas; Crichton Castle, engraved by G. Cooke for "Antiquities of Scotland," 480 guineas; Whalers, 18 × 24, 310 guineas; Neapolitan Fisher Girls surprised while Bathing, moonlight effect, 24 × 30, 500 guineas; and a number of other works by Turner which realized under £100 each; R. P. Bonington, Old French Water Mill, 300 guineas; Palace of Prince Maffei, Verona, 190 guineas; Francis I. and his Sister, "Souvent femme varie. Bien fol est qui s'y fie," engraved by Heath, 220 guineas, and others; William Collins, The Ferry, 27 × 36, 276 guineas; John Crome, Bruges on the Ostend river, moonlight effect, 280 guineas; and Landscape near Thorpe, 290 guineas; J. S. Cotman, Château in Normandy, 18 × 24, 275 guineas; and Boscastle Cove, 550 guineas; J. Linnell, Hanson Foot, Dovedale, 1846, 450 guineas; and The Last Gleam before the Storm, 54 × 30, 1847, 2,500 guineas (from the Eden sale of 1874, when it realized the same amount: it was purchased of the artist for £300); Sir J. E. Millais, Lorenzo and Isabella ("the Kick"), 850 guineas—this early picture appeared in the Royal Academy of 1849; at the Windus sale in 1868 it sold for 400 guineas, and in 1883 it again changed hands for 1,050 guineas, and is now in the Walker Art Gallery, Liverpool; and Ferdinand lured by Ariel, a scene from the "Tempest," 300 guineas, which in the Elliston sale of 1874 brought 220 guineas.

The last important sale of the year took place on July 3rd, and, like several of the others, it was made up of various properties. At the head of these came the collection of pictures formed by the late Jesse Watts Russell, of Ilam Hall, Staffordshire. The most important items in this collection, which produced the total of £18,771 18*s.* 6*d.*, for fifty lots, were as follows: T. Gainsborough, a Wood scene, with figures, a view near the village of Conard, Suffolk, said to have been painted for Alderman Boydell, 72 × 54, 1,150 guineas (National Gallery); R. Wilson, View on the Arno, 54 × 81, from the Lord de Tabley sale, 1827 (where it realized 470 guineas), 1,800 guineas (Lord Overstone); W. Collins, The Fisherman's Return, 2,250 guineas; Sir E. Landseer, St. Bernard Dogs, 96 × 72, 2,150 guineas; Sir A. W. Callcott, Dutch Fishing Boats running foul, 1,600 guineas; J. M. W. Turner, High Street, Oxford, 36 × 24, 1000 guineas, and Oxford, from the Abingdon Road, 36 × 24, 1,220 guineas—both these pictures were painted for Alderman James Wyatt, of Oxford; H. Howard, the Pleiades, 140 guineas; W. Owen, The Fortune Teller, 280 guineas; H. Thompson, girl crossing a brook leading a child, life-size figures, 820 guineas; G. Romney, Titania, Puck, and the Changeling (from the De Tabley collection, where it sold for 155 guineas), 230 guineas; J. Opie, the Schoolmistress, from the Watson Taylor collection, 750 guineas (Lord Overstone); W. Hilton, Una, 360 guineas; J. Constable, Harwich Lighthouse, 18 × 12, 360 guineas; Samuel

Prout, Market Day at Malines, cathedral and figures, 36 × 30, water-colour drawing, 290 guineas; A. Cuyp, River Scene, with cattle, 54 × 30, 750 guineas; Van de Capella, Castle of Dordrecht, with shipping, 54 × 30, 720 guineas; Ruysdael, River Scene in Norway, 650 guineas; and Claude, Landscape, with figures, 40 × 26, 210 guineas—the last four pictures were formerly in Lord Radstock's collection.

The other important pictures sold on the same day as the foregoing were the following: Sir J. Reynolds, two full-length Portraits of the Earl and Countess of Bellamont, respectively 530 guineas and 2,400 guineas; G. Romney, Lady Hamilton at the Spinning-wheel, 770 guineas (Lord Normanton), Lady Hamilton as a Bacchante, 200 guineas, and Portrait of Mrs. Burton, 260 guineas; T. Gainsborough, Portrait of Bach, the musical composer, 600 guineas; J. Weenix, Grand upright landscape, with figures and dead game, signed, and dated 1700, 540 guineas; David Cox, Morecambe Bay, a water-colour drawing, 430 guineas; P. de Wint, Bolton Abbey, also water-colour drawing, 450 guineas; and Sir J. Reynolds, Portrait of Lady Gordon with her son, 320 guineas.

We can only briefly refer to a few of the less important collections which were dispersed during the 1875 season. Mr. William Leaf's collection of water-colour drawings, pictures, and statuary, 538 lots, was sold on May 6th, 7th, and 8th. Mr. Gladstone's collection of works of art, June 23-26, was chiefly remarkable for the numerous

fine examples of Wedgwood; there were 681 lots, which realized the total of £9,193. The only pictures which call for special notice were W. Dyce, Lady with coronet of jasmine, 400 guineas, and Bonifazio, Virgin and Child in a landscape, from the Fonthill collection, 460 guineas. Two portions of the Bohn collection of porcelain were sold in March and June of this year; and the interesting collection of old English and foreign plate formed by Dr. Dasent realized close on £4,000 in June.

The great picture sale of 1876 was that of the collection formed by the late Wynn Ellis. This distinguished collector was born at Oundle, in Northamptonshire, in July, 1790, and in 1812 started as a haberdasher, hosier, and mercer at 16, Ludgate Street, London, where he gradually created the largest silk business in London, adding house to house as opportunity occurred of purchasing the property around him, and passing from the retail to the wholesale business in 1830 ("Dictionary of National Biography," *infra* Ellis). He sat in the House of Commons as an advanced Liberal from May, 1831, to December, 1834, and again from March, 1839, to July, 1847. He owned the manor of Ponsborne Park, Hertfordshire (which he sold a few months before his death), and Tankerton Tower, near Canterbury. He died at 30, Cadogan Place, Sloane Street, London, Nov. 20th, 1875, and was buried at Whitstable. By his will he left numerous legacies to charitable and religious institutions, and his per-

sonalty was proved under £600,000 on January 8th, 1876. He had retired from active business in 1871, when the firm which he established was (and is still) continued under the name of John Howell and Co. His great hobby was picture collecting, and at the time of his death he had formed an exceedingly extensive gallery. His ancient pictures, 402 in number, he left to the English nation; but of these the Trustees of the National Gallery selected only forty-four, which are now placed in a separate room as the Wynn Ellis bequest. The following analysis of the sale will at once show the comparative values of each day's dispersal:

		LOTS.	£	s.	d.
May 5.	Objects of art	146	4,600	0	0
„ 6.	Modern pictures	135	32,208	18	0
„ 27.	Dutch and Flemish pictures .	156	10,387	13	0
June 17.	French, Spanish and Italian pictures	159	6,703	4	6
July 15.	Remaining pictures and water-colour drawings . .	145	2,586	3	0
	TOTAL		£56,485	18	6

"The sale of the modern pictures belonging to the Wynn Ellis collection on Saturday last," wrote *The Times* correspondent, Monday, May 8th, "created such a sensation as has never been experienced in the picture world of London. Throughout the week the pictures had attracted considerable numbers of visitors, but on the day preceding the sale the interest came to a climax, and crowds filled the rooms of Messrs. Christie, Manson and Woods all day. Anyone passing the

neighbourhood of St. James's Square might well have supposed that some great lady was holding a reception, and this, in fact, was pretty much what was going on within the gallery in King Street. All the world had come to see a beautiful duchess created by Gainsborough, and, so far as we could observe, they all came, saw, and were conquered by her fascinating beauty. Even those who were prepared by Walpole's glowing description of Georgiana, Duchess of Devonshire — that her 'lively modesty and modest familiarity made her a phenomenon'—were not disappointed, though there were some few who, equally charmed with the picture, failed to recognize the lovely sentiment and refinement of the portraits of her by Sir Joshua at Chatsworth and at Althorp . . . . When the portrait was placed before the crowded audience, a burst of applause showed the universal admiration of the picture; and after this Mr. Woods proceeded to give the history of the work, as far as he knew it. It was exhibited as a whole-length at the Royal Academy in 1783, the year in which also was exhibited the portrait of Mrs. Sheridan, now belonging to Baron Rothschild. It was purchased for 60 guineas by Mr. Wynn Ellis of the late Mr. Bentley, the picture restorer, who had it in 1839 for £50 from a Mrs. Magennis, and it had been for many years in Mr. Ellis's collection." The biddings commenced at 1,000 guineas, and rapidly advanced to 10,000 guineas, which was the offer of the auctioneers on behalf of the then Earl of Dudley; on an advance

of 100 guineas on this the picture became Mr. Agnew's property for 10,100 guineas—the highest amount up to that time paid for a picture at Christie's. The picture measured $59\frac{1}{2} \times 45$, and the duchess is wearing a white dress and blue silk petticoat and sash, and a large black hat and feathers; the head is turned three-quarters to the right, the eyes directed towards the spectator, the hair profusely curled, powdered, and falling on the shoulders; the complexion very brilliant, with very red lips; and the left hand, which is very slightly painted in, seen upon the dress; the background is sky, with foliage at each side. We cannot here enter into even a summarized account of the discussion which raged furiously in the papers at the time as to the authenticity of this picture: it may or may not have been a genuine work of Gainsborough, but the general opinion seems to have been that the picture was beautiful enough to have been the work of the great English master. Its subsequent history is briefly told: it was exhibited at Messrs. Thomas Agnew and Sons' gallery at 39B, Old Bond Street, where on the night of May 26th it was cut away from the stretching frame and stolen. This calamity gave the picture a world-wide fame which totally eclipsed the sensation produced by the record price at which it had been sold on May 6th previously. It has never been recovered, although the mystery surrounding its disappearance has upon several occasions been "explained," notably in the *Pall Mall Gazette* of July 24th, 1893, where the "Confession of the

theft of the vanished Gainsborough" forms a sensational article of one and a half columns. The mystery, nevertheless, is still unsolved.

This sale included several other works catalogued as by Gainsborough, but the only one which we need mention is Gad's Hill Oak, with group of peasant children and donkeys, 49 × 39, 310 guineas. The best of the other pictures were the following: G. Morland, a Farmyard, 125 guineas, and The Gun Inn, 150 guineas; P. Nasmyth, View on the Essex Coast, 20 × 43, 200 guineas; Woody Landscape, $12\frac{1}{2}$ × 17, 530 guineas; View in Northamptonshire, with cottages and figures sitting on a felled tree, 27 × 39, 650 guineas; and a Woody Landscape with figures, 12 × 16, 400 guineas; Sir Joshua Reynolds, whole length Portrait of Mrs. Mathew, with a spaniel, in a landscape, 900 guineas; Nelly O'Brien, in white dress, leaning on a crimson cushion, 30 × 24, 525 guineas; Babes in the Wood, 28 × 24, 330 guineas; and several others which realized small amounts and were probably replicas or copies; Sir D. Wilkie, The Rabbit on the Wall, 23 × 30, 1,000 guineas; J. M. W. Turner, Waterfall, with figures, 15 × 2,140 guineas; View on the Tyne, 28 × 38, 230 guineas; Kilgarran Castle, Evening effect, 22 × 28, 450 guineas, Whalley Bridge, 24 × 34, 900 guineas; Conway Castle, 41 × 54, 2,800 guineas (Duke of Westminster); and the Temple of Jupiter at Ægina, 46 × 70, of which the authenticity was at the time of the sale questioned,[1] 2,000 guineas; R. Wilson, Niobe, 430

[1] See *The Times*, May 9th and 10th, 1879.

guineas; J. Constable, Glebe Farm, Suffolk, 18 × 23, 370 guineas; John Crome, View of Yarmouth Harbour, 15½ × 26, 400 guineas; and The Oak, 35 × 42, 330 guineas; W. Etty, Cymocles and Imogen, 310 guineas.

The sale of May 27th included the Dutch and Flemish pictures, of which the important examples were as follows: C. de Jonghe, Old London Bridge, 36 × 18, 500 guineas; A. Dürer, Portrait of Katherine Furleyer, painted *in tempera* on linen, 322 guineas; Rembrandt, Portrait of a gentleman in black dress and hat, with ruff, an oval, 610 guineas, and The Tribute Money, 27 × 36, (from the collection of Sir Simon Clarke, 600 guineas,) 360 guineas; and Cuyp, Landscape, with shepherds and shepherdesses, known as the "Coventry House Cuyp," 1,140 guineas. On June 17th, the pictures of the French, Spanish, and Italian schools comprised 159 lots, probably not one of which was a genuine work by the artist to whom it was attributed, very few of these realized over £100. The final portion of this collection was sold on July 15th, and the only work which realized an "old master" price was Murillo, The Immaculate Conception, painted for an archbishop of Lima, 1681, 410 guineas.

Another great sale of the year was that of the modern pictures and drawings of Mr. Albert Levy, sold on March 31st, April 1st and April 6th, 1876. This sale, which comprised 386 lots and produced a total of £77,756 3*s.* 6*d.*, is chiefly notable for the extraordinary number which it contained of works

by David Cox, who was represented by 11 drawings in sepia, 77 in water colours, and 18 pictures; and Turner, of whose drawings there were 16. The more important pictures of David Cox were the following: Cart Loading from a Smack, 7 × 9, 280 guineas; Driving the Flock, 8 × 11½, 280 guineas; Stepping Stones, Bettws, 11 × 15, 320 guineas; Harlech Castle, peasants reaping, 10 × 18, 300 guineas; Haddon Hall, 14½ × 18, 380 guineas; View near Bettws, 15 × 20, 320 guineas; Welsh view, two figures, distant sea, 18 × 25, 425 guineas; View in Wales, man on grey horse, 11 × 15, 260 guineas; View on the Thames below Gravesend, rainbow effect, 17 × 27, 430 guineas; Wind, Rain, and Sunshine, 1845, 18 × 25, 1,100 guineas (in 1863 this picture was sold for £250); Solitude, 1853, 36 × 31, 700 guineas; Counting the Flock, 1852, 24 × 34, 2,300 guineas; The Hayfield, 1852, 18 × 28, 1,200 guineas; Rhyl Sands, 1854, 30 × 54, 1,900 guineas, Bettws-y-Coed Church, 1857, 31 × 43, 2,100 guineas; and Caer Cennen Castle, Caermarthenshire, 38 × 28, 2,500 guineas. The more important of the drawings by David Cox were as follows: Golden Vale, Caermarthen, 10 × 14, 310 guineas; The Missing Flock, 25 × 30, 310 guineas; Noon, Going to the Cornfield, 14 × 20, 330 guineas; A Forest Scene, 10½ × 14½, 290 guineas; Gossips on the Bridge, 17 × 24, 405 guineas; Caernarvon Castle, 10½ × 17½, 305 guineas; Old Mill and Moor, 12 × 19, 360 guineas; Lancaster Castle, morning, 11 × 19, 520 guineas; Cross Roads, 23 × 34, 800 guineas; Ulverston Sands, 23 × 33, 1,650

guineas; Changing Pastures, 23 × 33, 1,270 guineas; The Skylarks, Anthurst Hill, 24 × 34, 1,300 guineas; and Junction of the Severn and the Wye, 30 × 41, 350 guineas.

The Turner drawings included Suez, $5\frac{1}{2} \times 8$, 250 guineas; Joppa, 5 × 8, 260 guineas; the Glacier des Boissons, 9 × 13, 290 guineas; Plymouth, $7 \times 11\frac{1}{2}$, 265 guineas; Le Havre, 7 × 10, 250 guineas; Meyrick Abbey, 11 × 16, 710 guineas; Exeter, $11\frac{1}{2} \times 16$, 710 guineas; and Patterdale, $10\frac{1}{2} \times 15\frac{1}{2}$, 650 guineas (in the Gillott sale this realized 800 guineas), all of which excepting the third in the list have been engraved. W. J. Müller, The Slave Market, 24 × 41, 2,760 guineas; Gillingham Church, $14\frac{1}{2} \times 24$, 530 guineas; Good Samaritan, 560 guineas; Whitchurch, with two children near a stream, 31 × 56, 1,250 guineas; Street in Cairo, with figures, 12 × 15, 1,040 guineas (in 1865 this picture sold for 305 guineas); and The Pyramids, 440 guineas; John Phillip, The Pride of Seville, 1,000 guineas (at the Guest sale of 1863 this sold for 250 guineas).

The Levy pictures sold on April 6th included the following: J. Crome, sen., Hautbois Common, 385 guineas; T. Gainsborough, Portrait of Tenducci, 250 guineas; G. Morland, View at Enderby, 250 guineas; Landscape with a gipsy encampment, 1790, 420 guineas (this sold for 145 guineas in 1863); and Evening, or the Postboy's Return, 600 guineas; P. Nasmyth, Landscape with figures, 12 × 16, 320 guineas; and Landscape near Godstone 10 × 15, 310 guineas; Cima il Conegliano, Virgin

seated with infant Christ, from Prince Napoleon's collection, 23 × 19, 360 guineas (Lord Overstone); Gerard Dow, an Astrologer, at a window, 12 × 8, 680 guineas (at the Earl of Clare's sale in 1864 this sold for 670 guineas, and at the Delafield sale in 1870 it brought 760 guineas); F. Hals, the Singer, 23 × 19, 250 guineas; and Portrait of the Artist, 27 × 24, 250 guineas; M. Hobbema, Landscape, richly wooded, 16 × 34, 950 guineas; F. Mieris, The Enamoured Cavalier, from the Bredel collection, 3,500 guineas (Lord Dudley); W. Mieris, The Guitar Player, 12 × 10, 460 guineas (this picture was again sold in 1879 and realized 490 guineas); Adrian Ostade, The Card-players, 270 guineas; J. Ruysdael, View in the environs of a forest, 680 guineas (Salting); View in a grove of trees, 370 guineas; and a View in the Hollands Deep, 290 guineas; Solomon Ruysdael, Landscape, 484 guineas; and a River Scene with cattle, 400 guineas; Jan Steen, Bad Company, an interior 14 × 16, 950 guineas (at the Townsend sale in 1873 this realized 1,020 guineas); A. Van de Velde, View in a woody park, 900 guineas; and P. Wouverman, a Hawking Party, 12 × 16, 880 guineas (from the Cope collection, 1872, 920 guineas), and View on a Canal in Holland, winter scene, $12\frac{1}{2} \times 14\frac{1}{2}$, 1,050 guineas (from the Bredel collection).

After Mr. Levy's death the remainder of his collection (including a few which did not reach the reserved figures in 1876), was sold at Christie's on May 3rd, 1884. There were in all fifty-nine

pictures and drawings, which realized the total of £9,099 16*s.* 6*d.* The following list includes the more important works in this sale: G. Romney, Portrait of Mrs. Robinson (?) as "Perdita," from the Anderdon sale of 1879 (250 guineas), 490 guineas; J. Crome, Hautbois Common, known also as "The Clump of Trees," 25 × 35 (bought in in 1876 for 385 guineas), 395 guineas; Rubens, the Meeting of Jacob and Esau, a sketch, 19 × 16, 295 guineas; N. Maes, Interior, with woman dressing a child's hair, and two other children, 24 × 18, 305 guineas; A. Cuyp, Sunny Landscape with miller's waggon, 13 × 19, 360 guineas—the last three were from the Novar collection; J. Ruysdael, Landscape with waterfall and bridge, 340 guineas; Jan Steen, Doctor's Visit to the Sick Lady, 17 × 14, 315 guineas (bought in, 1876, for 195 guineas); and The Proposal, 290 guineas, at which price it was bought in at the 1876 sale; and Rembrandt, Portrait of himself as the Calvinist, in black dress and cap, with gold chain, 24 × 19, signed and dated 1635, 1,800 guineas.

The last sensational picture sale of 1876 was that of the Clewer Manor collection, which had been formed by three generations of the Foster family. Of the nineteen choice pictures in this collection, three were withdrawn during the sale, and the remaining sixteen realized the record total of £34,465, or an average of over 2,000 guineas each. Jan Steen, The Guitar Lesson, 24 × 20, 300 guineas, and the Tric-Trac Players, interior of an estaminet, with a group of four men

and other figures, 24 × 27, 720 guineas (this picture was again put up at Christie's in 1884, when it declined to 400 guineas); A. Van de Velde, Sea Piece, fresh breeze, numerous ships and other vessels with gilded yacht, 17 × 24, 700 guineas (National Gallery of Ireland), and a Calm with fishing boats near a jetty drying their sails and a man-of-war at anchor, 25 × 30, 2,250 guineas; A. Cuyp, view on the Rhine, 22 × 30, 3,000 guineas, and a hilly Landscape, fine early morning effect, cavalier in a red cloak on a grey horse, and other figures, 26 × 32, 4,800 guineas; J. Both, a Rocky Pass, tall trees and rich landscape in the distance, 42 × 40, £1,600; P. Wouverman, Hilly Sandbank, with river in distance and figures of men and horses, 7½ × 10, 280 guineas; and Le Port Drapeau, three cavaliers, with other figures, horses, and bridge over a stream, 22 × 26, 1,250 guineas; N. Berghem, Two Herdsmen and cattle passing a ford, 1,150 guineas; Rachael Ruysch, Vase of flowers with insects in a vase on a slab, 42 × 34, 400 guineas (at the Earl of Shrewsbury's sale in 1857 this sold for 145 guineas); Karel du Jardin, La Fraîche Matinée, 20 × 18, 700 guineas; J. Ruysdael, the Mill, with house beneath the trees, and miller raising sluice, from the Casimir Perier collection, 22 × 39, 1,750 guineas; A. Ostade, Interior of a village ale-house, with man and woman dancing, fiddler on a bench, and numerous other figures, 18 × 15, 3,600 guineas; Rubens, The Virgin in scarlet robe with pale purple mantle and lighter drapery, with infant Saviour, 52 × 36, bought in at

the Hart Davis sale, 1814, for 1,000 guineas, afterwards sold for 1,100 guineas to Sir M. M. Sykes, at whose sale, in 1848, it brought £170; it now passed into Baron Rothschild's collection for 4,000 guineas. The last of the Clewer Manor property was the celebrated Greuze, a Portrait of a little girl of five or six years old seated on a rush-bottomed chair, holding her spaniel puppy close to her bosom, and looking aside to the spectator, 24 × 20, from the Watson Taylor collection, 1832 (670 guineas), 6,400 guineas (Lord Dudley).

The three pictures which were withdrawn from the 1876 sale were sold on July 13th, 1895, after Mr. Richard Foster's death. These three produced a total of 8,880 guineas, which, added to the former amount, shows the extraordinary amount of £43,789 for nineteen pictures. The three pictures in question were Murillo, The Holy Family with the child St. John and St. Joseph, formerly in the collection of Lord Nugent, and afterwards of Sir W. Eustace, from whom Mr. Foster bought it, 46 × 43, 4,000 guineas; J. Weenix, Dead hare, two partridges and other birds, with gun and other accessories of the chase, 51 × 41, 680 guineas; and J. Ruysdael, A Sea view: the entrance to the Y, man-of-war lying at anchor, with fishing smacks, 42 × 46, 4,200 guineas.

Following the Clewer Manor pictures, in 1876, came a number from various sources, including some from Mr. Dunn Gardner's collection. We need only mention the following:—W. Van de Velde, a Calm, with many vessels, 16 × 18, 550

guineas; from the Casimir Perier collection (at the dispersal of which, in 1848, this work was purchased by Mr. Dunn Gardner for an identical sum); Rubens, Landscape, woman and cows, 490 guineas; H. van der Goes, The Stem of Jesse, 30 × 24, 270 guineas,—this extremely beautiful picture was formerly in the Belvedere collection of the late Sir Culling Eardley, Bart., and it was again sold on July 13th, 1895, for the much enhanced price of 610 guineas; Greuze, three-quarter length Portrait of a lady, said to be Madame Westrenen, 750 guineas (Holloway); Murillo, the Madonna de la Faja, a repetition of the celebrated picture (see p. 164) in the Montpensier collection, Seville, 1,250 guineas; W. Collins, Landscape, with Chichester Cathedral in the distance, 750 guineas; and Sir J. Reynolds, Kitty Fisher as Cleopatra, grey tunic over white, cup in her left hand, 29 × 24, 2,350 guineas.

In addition to the foregoing sales of 1876, we may briefly mention a few of the minor auctions of art property held during the same year: Mr. W. Kershaw's engravings, drawings and pictures, six days, February. Mr. Sigismund Rucker's water-colour drawings, March 11th, among which were: Sir F. W. Burton, An apple-girl, 15 × 12, 205 guineas; The Virgin's Day, girl with lily, 12 × 10, 410 guineas; Tyrolese boys bird trapping, 250 guineas; and Faust's first sight of Marguerite, 600 guineas. This collection included a picture in oils by J. L. Dyckmans, of Antwerp, The Lace-maker, 650 guineas; and the pictures from another source in the same day's sale included another by the

same artist, The Startling Account, 350 guineas, and also W. Collins, A Landscape, with girl on grey pony and Chichester Cathedral in the distance, 38 × 24, 790 guineas (in the following year this work was again sold for 565 guineas). Sir Abraham Hume's collection of more than 200 Rembrandt etchings realized over £4,290 on June 1st; a few of the more important examples were as follows :—Christ Healing the Sick, best known as "The Hundred-Guilder Piece," from Rembrandt's having once sold it for this price (about £8), second impression on India paper, with 1½ inches margin, 205 guineas; The Shell, first state, white background, £200—"this was the well-known work, being nothing more than a simple conical spotted shell of the natural size, about 3 inches long, but so exquisitely drawn as to be quite a marvel among etchings"; Landscape, with a ruined tower and a clear foreground, second state, £230; Portrait of Old Haaring, third state, £255; George Lutma, second state, before the window, £155; Portrait of Van Tolling, from Lord Aylesford's collection, fine and rare, £500 (cost Sir A. Hume £90); The Burgomaster Six, third state, with name and age, £270; and The Three Trees, a fine impression, £120. Lord Malmesbury's pictures were sold on July 2nd, but of these we need only mention Hobbema, A Wood and Cottages, 42 × 54, 1,050 guineas, and Giorgione, The Duke of Ferrara and His Mistress, from the Fesch collection, 35 × 29, 350 guineas.

CHAPTER VIII.

1877-1882.

W. STONE ELLIS — ROBERT NAPIER, OF SHANDON — ROBERT VERNON — BARON ALBERT GRANT'S KENSINGTON HOUSE GALLERY—JOHN KNOWLES OF MANCHESTER—SIR HENRY RAEBURN—THE DUC DE FORLI'S DRESDEN PORCELAIN—DR. SIBSON'S WEDGWOOD—H. A. J. MUNRO, OF NOVAR—THOMAS GREENWOOD—PORCELAIN SALES—H G. BOHN—J. S. VIRTUE—LORD LONSDALE—JOSEPH ARDEN—JONATHAN NIELD—W. AND J. FENTON—J. WARDELLS—W. BENONI WHITE — J. H. ANDERDON—CHARLES DICKENS — F. W. HOOPER — CHARLES KURTZ—COLONEL HOLDSWORTH — CHARLES SACKVILLE BALE—E. J. COLEMAN—W. SHARP—E. HERMON, M.P., OF WYFOLD COURT.

THERE was, for some years, a comparative lull in great art sales after the wonderful season of 1876. Nevertheless several highly important events occurred during the six years covered by this chapter. The first of these in point of date was that of the collection of drawings and sketches by David Cox formed by the late W. Stone Ellis, of Streatham (a pupil and intimate friend of Cox), sold on Friday and Saturday, March 9th and 10th, 1877. The 364 lots realized £17,911 18*s.* and nearly all the drawings were in

the finest condition, having been preserved in portfolios from the action of light. Of upwards of 300 drawings by David Cox, all of which varied from about 10 × 12 up to the largest of all, Cader Idris, 30½ × 42, were as follows :—A Bridge, Warwickshire, 140 guineas, Going to the Hayfield, 135 guineas; Market Carts, Lancaster, 180 guineas ; near Ludlow, 110 guineas ; Haddon Hall garden, 185 guineas; Returning from Market, Lancaster Sands, 335 guineas ; A Passing Shower, 1854, 131 guineas; Rhiwaedoz, Near Bala, grey daylight effect, 195 guineas ; Mill, Staffordshire, 216 guineas ; and a larger drawing of the same subject, 200 guineas ; Outskirts of Pakenham Park, 1854, 175 guineas ; On the Kentish Coast, 145 guineas ; Boys Angling, 205 guineas; Gipsy Camp, an early work, 190 guineas ; Hayfield, watering horses, on sand paper, 15 × 20, 350 guineas; Off Sheerness, on sugar paper, 15 × 20, 280 guineas ; A Breezy Day, 10 × 12, 225 guineas; Plumstead Marsh, 185 guineas; Haymaking, 1853, 10 × 12, 270 guineas ; Children Flying the Kite, 10 × 12, 315 guineas ; Lane Scene, Cheshire, 110 guineas ; Cutting Ling, 155 guineas; Boy opening gate for Sheep, 125 guineas; Ulverston Sands, 160 guineas ; Going to the Hayfield, man in smock frock on a gray horse, and a hay-wain in the distance, 14 × 18, 250 guineas ; Water Lane, Harbourne, 175 guineas ; Changing Pastures, 155 guineas; Bettws Churchyard, 145 guineas; Stokesay Castle, cloudy day, on sugar paper, 10 × 13, 235 guineas ; Colwyn Bay, 1845, 145 guineas ; Sandy Lane, with trees and a timber waggon, 210 guineas ;

Dinas Mountain, man leading horse over the rocks in the river bed, 110 guineas; Meeting of the Conway and Llugwy, 16 × 28, 115 guineas; Tooting Common, 1851, 150 guineas; Mischief, boy driving geese about, 1852, 510 guineas; and Cader Idris, 1828, evening effect, with the storm clearing off described in Ruskin's "Modern Painters," 365 guineas. There were also three oil paintings by David Cox, namely, a Road Scene, effects of wind and shower, 10 × 12, 310 guineas; Lane at Harbourne, from the gate of the artist's house, 100 guineas; and Market Women crossing a heath, signed and dated 1854, 350 guineas. This collection contained also a few unimportant drawings by other artists, *e.g.*, G. Cattermole, Visit to the Armourer, 101 guineas; J. M. W. Turner, View in Italy, castle on a hill, and figures, 140 guineas.

The dispersal of the extensive collection of objects of art formed by Mr. Robert Napier, and of which an admirable catalogue was compiled by Mr. (now Sir) J. C. Robinson, and privately printed at the Chiswick Press in 1865; it was illustrated with a view of West Shandon House, and with a general view of West Shandon from the Garelock. Mr. Napier (who was born in 1791 and who died in 1876), was President of the Institute of Mechanical Engineers, a J.P. and D.L., and a Chevalier of the Legion of Honour, and the son of a blacksmith. In 1823 he made his first marine engine, for a steamer plying between Dumbarton and Glasgow; he was one of the originators of the Cunard Steamship Company. *The Times* of April

9, 1877, contained the following excellent preliminary account of Mr. Napier's accumulations :

"The Shandon collection, belonging to the late Mr. Robert Napier, the great iron shipbuilder of Glasgow, so called from the name of the mansion which he built upon the banks of the Gaerlock, is now displayed at the rooms of Messrs. Christie, Manson and Woods, completely filling the three large galleries. This, however, is only the first portion of the enormous gathering of works of art of every kind which will be sold from time to time during the season until the middle of June. The pictures are numerous enough to cover the whole of the wall space of the galleries, some being of large size, and good examples of the sort of decorative works that form a good background for objects of ornamental art, in which the collection is rich. All the schools seem to be pretty fully represented by names of masters, though the *cognoscenti* will probably find abundant material for discussion as to the attribution of many of the examples, while there are some which may be accepted as true works of fair average quality. The catalogue informs us in several instances that the pictures have been in well-known collections, such as Lord Northwick's, Count Schoënbrun's, the Duc de Berri's, and that of Cardinal Fesch. Those which were selected from the Art Treasures Exhibition at Manchester in 1857 are No. 648, a triptych, by Jan de Mabuse, which came from the gallery of Count Palante, of Lisbon ; and No. 649, Virgin and Child, with

window showing a wide landscape, which was also once attributed to Mabuse, but is now more rightly named as a work of Van Orley, according to Mr. G. Scharf's suggestion in his Art Treasures Catalogue. There is also a masterpiece of its kind in the large water-colour drawing by Mr. Louis Haghe, the interior of the Audience Chamber in the Hôtel de Ville at Bruges, with Margaret, Governess of the Netherlands, receiving the burghers of the city, which was exhibited with the Art Treasures of 1857. The Sèvres, Dresden, and Oriental porcelain included in the first and second days' sale, is most of it good, and some examples are of unusually fine quality. Pieces which may be pointed out are the two Sèvres plates belonging to a famous dinner service made for the Empress Catherine of Russia. These have a turquoise ground with border of cameo subjects, the centre painted with the cipher of the Empress in floral design. These fine plates were exhibited by Mr. Napier in the Art Treasures Exhibition of 1857, and are believed to be the only pieces of the kind out of the Imperial cabinet. Five other very beautiful specimens of Sèvres are similar to those belonging to the Queen's splendid service at Windsor Castle, which were originally acquired by George IV. These will be found in the corner cases of the entrance-room. There are some fine Chinese and Japanese vases and bottles, some of which are of the rare old "egg-shell" porcelain, and a pair of large flat-shaped vases, painted with hunting scenes and other subjects, with Kylins on

the covers 27 inches high, may be noticed among the best pieces. The jade and other carvings in agate and crystal are remarkable for large size, good quality, and excellent work in this extremely hard material. The Wedgwood consists of several vases, with one of the Barberini vases in black and white, many medallions, and a tea and coffee-service of thirty-one pieces, ornamented with classical figures in relief, and borders of the acanthus and olive leaf."

The following is a synopsis of the twenty days' sale:

	£	s.	d.
First Portion.			
April 11-20. Porcelain; French, Spanish, Italian, and Dutch pictures; silver and silver-gilt; enamels; bronzes; French decorative furniture; jade, and crystal . . 1,500 lots	34,340	9	0
Second Portion.			
May 11-18. Miniatures; bijouterie; watches; snuffboxes; carvings in ivory and wood; gems; knives, forks, and spoons, with carved handles; oriental curiosities and bronzes, etc. . . . . lots 1,501—2,321	9,473	10	0
Third Portion.			
June 4-7. Venetian and other glass; Limoges enamel; Hispano-Mauro, Palissy, Della Robida, Cyprus, and other ware; metal work and arms . . . lots 2,322—3,003	4,625	2	6
Fourth Portion.			
June 11-12. Ancient locks, keys, metal work, arms and accoutrements, and illuminated missals . . . . . lots 3,004—3,451	1,304	3	0
	£49,744	4	6

The sale catalogue extends to 222 pages, and the following list, arranged in the order of dispersal, will be found to contain the more important items. Porcelain: A Capo di Monte bottle, painted with classical subjects, $6\frac{1}{2}$ inches high, 50 guineas; a fluted bowl of old Dresden, painted with battle subjects, 164 guineas; a pair of old Sèvres square white jardinières, painted with cupids in pink, by Michel, 1785, 325 guineas; a large cup and saucer of the same, green ground, painted with Cupid, 1758, 105 guineas; and five pieces of Sèvres similar to Her Majesty's service at Windsor Castle, a tazza painted with subjects from Homer and Ovid, two circular dishes, and two seaux (one of the largest model), brought a total of 831 guineas.

Pictures: Palma Vecchio, Adoration of the Shepherds, 160 guineas; S. Cantarini, the Saviour as a child of about eight years old, standing on a globe, 100 guineas; J. Van Huysum, Vase, with a bouquet of flowers on a marble slab, upon which is lying a group of fruit, 30 × 34, 320 guineas; Rembrandt, Portrait of the Burgomaster Six, in black dress, 24 × 20, 101 guineas, and Portrait of a lady, the companion picture, 105 guineas, both from Lord Northwick's collection; A. Pynacker, River scene, with travellers and mules crossing a bridge, peasant carrying a woman through a pool of water, 20 × 20, 165 guineas; Ruysdael, Bleaching grounds near Haarlem, a cavalier and dogs on a road, 29 × 20, Smith's "Catalogue," Supplement No. 16, 125 guineas; D. Teniers, A Flemish Farmyard, with figures, animals, and buildings, on

copper, 38 × 27, Smith's "Catalogue," Supplement No. 8, 80 guineas; and G. Van der Eeckhout, Group of four portraits of children playing with a goat, signed, and dated 1667, 140 guineas; B. C. Koekkoek, A Forest Scene, morning effect, 1858, 36 × 25, 530 guineas, and a woody landscape, sunset effect, 600 guineas; P. Van Schendel, Market Scene in Rotterdam, woman selling vegetables by candlelight, 205 guineas, and the companion picture, with a poultry-seller, 200 guineas; E. Verboeckhoven, Scotch sheep and collie dogs, view taken from the top of Ben Lomond looking down upon Loch Lomond, 365 guineas; Louis Haghe, Audience chamber in the Hôtel de Ville at Bruges, with Margaret, Governess of the Netherlands, receiving the burghers of the city, in water colours, 1852, 66 × 46, 740 guineas; W. Mieris, Interior of a Kitchen, with a man giving a basket of fish, fowl and cabbage to a cook, 1736, 16 × 13, 75 guineas; Interior of a Grocer's Shop, the companion, 90 guineas, and Interior of an Eating House, 205 guineas; G. Van Aelst, Group of Fruit and a glass beaker, on a slab covered with red table cloth, 1659, 32 × 26, from the collection of François Zavier de Burtin, and described at length in his well-known work, 210 guineas; Paul Potter, Landscape, with cattle, sheep, and a horse, man in conversation with woman milking a cow, from the Willett Collection, but doubtfully genuine, 300 guineas; Ruysdael, Mountainous landscape, with waterfall, cottage and figures, 49 × 38, signed, brought to England about

1745 by Colonel Knight of Tiverton, and was purchased from the Knight family in 1845, 240 guineas; D. Teniers, The Smoker, interior of a Dutch cabaret, 13 × 9, 118 guineas, and The Card Players, group of four peasants playing cards in an alehouse, and two others at a fireplace, from the collection of Count Schoënbrun; Jan de Mabuse, Triptych, centre with the Adoration of the Magi, and the two wings with the Virgin crowned and carrying Infant Christ, and the Pentecost (see p. 261), 495 guineas.

Decorative Furniture: A clock, in lyre-shaped case of old bleu-du-roi Sèvres and ormolu, of the largest model, the pendulum surrounded by large pastes, 2,000 guineas; a pair of beautiful Louis XV. candelabra, formed as draped figures of nymphs supporting vases, with branches for three lights, 2 feet high, 600 guineas; a Florentine mosaic casket of ebony, with five plaques of fruit and flowers in pietra dura, £95; an old oak hall-bench, the back richly carved, Flemish work of the seventeenth century, 155 guineas. A Wedgwood tea and coffee-service, thirty-one pieces, £82 17*s.* 6*d.* Old Chelsea: a pair of large bell-shaped cups, painted with flowers on gold ground, 4 inches high; a tall bulb-shaped bottle, pale blue, with vertical white stripes, 12 inches high, £27; a pair of flat-shaped bottles, painted with amorini and richly mounted with ormolu, $8\frac{3}{4}$ inches high, 85 guineas; a beaker and cover, of rococo design, painted with bouquets of flowers on gold ground, £107; an oviform vase, with rococo handles, crimson and white ground,

painted with peacocks and foliage on gold ground, 14 inches high, 130 guineas; a pair of oviform vases and covers, maroon and white, upon three terminal figures, 130 guineas, and a large vase with perforated cover, painted with the seasons on maroon and white ground, scroll work in high relief, 15½ inches high, £200. ORIENTAL PORCELAIN: A pair of hexagonal eggshell vases, painted with landscapes and figures on pencilled gold ground, 23 inches high, £100; a pair of large flat-shaped vases and covers, painted with landscapes, hunting, and other subjects, 27 inches high, £125. JADE: A flat vase and cover, pale green, with mask and ring handles, birds, deer, and foliage, in high relief, £56; an octagonal vase and cover, with similar handles, carved with ornaments in high relief, £61; a circular incense-burner and cover, £44, and a large pear-shaped flat bottle, carved with foliage, 10½ inches high, £43. CRYSTALS: A large oval cup of rock crystal, on tall stem, mounted with silver and gold, and decorated with enamels, 175 guineas; a ewer and salver of engraved rock-crystal, mounted with silver-gilt and enamel, £132; a chronometer, in silver case, by J. Harrison, 1770, being the duplicate of one for which the inventor received a reward of £20,000 from the Board of Longitude, acquired from the granddaughter of the inventor by Mr. Napier, in 1869, with all the papers and drawings for its construction, 160 guineas; a vase of old Oriental celadon porcelain, formed as two lotus flowers, with Louis XV. ormolu mounts, and

lion's head and ring handles, 300 guineas. URBINO WARE: A large Faenza-ware dish, painted in the centre with the Judgment of Paris, dated 1527, 18 inches diameter, 94 guineas; a lustred plate by Maestro Giorgio, painted with Vulcan forging arrows for Cupid, 10¼ inches diameter, signed, and dated 1527, 40 guineas; and a ruby-lustred Gubbio-ware dish by the same, painted in the centre with the Infant John the Baptist, 12½ inches diameter, £25, and another by the same, painted with the Judgment of Solomon, 10½ inches diameter, 60 guineas. MAJOLICA: An oblong plaque, painted with the Temptation, after the print by Marc Antonio, after Raffaelle, date 1523, 10 × 7¼, £106; a small deep Gubbio-ware lustred plate by Maestro Giorgio, painted with the Prodigal Son, in the style of Dürer, 8¾ inches diameter, signed, and dated 1528, £40; a Gubbio-ware plate by the same, painted with Apollo and Daphne, 10¾ inches diameter, 1529, £60. URBINO WARE: A lustred plate by Fra Xanto, painted with Æneas bearing Anchises from Troy, signed, and inscribed, dated 1532, 10½ inches diameter, 55 guineas; a plaque with the Infant Christ and Virgin in Glory, surrounded by angels, 10 × 8, £60; a large plateau, by Fra Xanto, with the battle of Darius against Gobrius, dated 1536, 17¼ inches, 60 guineas; and a triangular salver, with raised masks and ornaments, painted with a mythological subject, 180 guineas.

Mr. Robert Vernon's collection of historical portraits, removed from Harley Park, Cambridge-

shire, and sold on April 21st, 1877, possesses an interest apart from the sale, inasmuch as Mr. Vernon was the generous donor to the National Gallery of the magnificent collection of the works of modern artists which bears his name, and on which he is said to have spent £150,000. Mr. Vernon, who was born in 1775, and who died in 1849, was a successful breeder of horses, and is perhaps the only instance on record in which a man of this calling has so generously patronized art. The sale in 1877 contained 100 portraits and about twenty miniatures, and as the whole only realized the total of £6,575 10*s.* 6*d.*, the collection was not of a very sensational character. The following were the more important:—Janet, Gaston de Foix, in black cap with feathers, crimson vest and green cloak, 225 guineas; Sir Peter Lely, Catherine of Braganza, wife of Charles II., 67 guineas; Lord Grandison in crimson dress and scarf, with lace collar and sleeves, 100 guineas; and the Marquis of Spinola, in rich armour, 101 guineas; Zucchero, Robert Dudley, Earl of Leicester, in rich crimson dress with the order of St. Esprit, 190 guineas; Vandyck, Count Tully, commander of the Imperialists at the storming of Prague, in armour with the Golden Fleece, 150 guineas; W. Van de Velde, a Sea Piece, with men-of-war and boats, 155 guineas; Van der Meer of Delft (catalogued as by Metzu) Interior, lady opening window, 385 guineas; A. Watteau, Fête Champêtre, a composition of seven figures, 100 guineas; M. Hondekoeter, water-fowl and other

birds, in a landscape, 190 guineas; Jordaens, Portrait of a Burgomaster, in black dress and ruff, 190 guineas, and the portrait of the Burgomaster's wife, 170 guineas; Sir Edwin Landseer, Lady Catherine Douglas, hawking, 355 guineas; P. Nasmyth, Carisbrook Castle, signed and dated 1826, 530 guineas; J. P. de Loutherbourg, View in Wales, with Castle on the banks of a stream, 125 guineas; F. R. Lee, Mill in Devonshire, 115 guineas; C. Stanfield, Mouth of the Tees, signed and dated 580 guineas; and W. Collins, the Mariner's Widow, 1835, 305 guineas.

Unquestionably the great picture sale of 1877 was that of the Kensington House Gallery formed by Baron Albert Grant, the well-known financier, at one time M.P. for Kidderminster, who purchased and presented Leicester Square to the public. The sale took place on April 27th and 28th. There were in all 205 pictures and drawings, which produced the handsome total of £98,477 8*s*. Baron Grant had in 1868 (June 20th) offered a number of modern pictures for sale, but a good many of them were bought in.

The more important works now sold were the following:—R. Ansdell, The Wounded Ram, 59 × 42, 515 guineas; Scotch Sheep, 47 × 73, 525 guineas; The Road to Seville, 31 × 100, 660 guineas; The Favourite Calf, 26 × 47, 420 guineas; Outside the Cover, 59 × 41, 540 guineas; Goatherds, Gibraltar, 48 × 74, 720 guineas; and a work, the joint production of Ansdell and Frith, My Lady's Pets, 30 × 24, 240 guineas; T. Brooks,

The Lifeboat, 38 × 63, 155 guineas; Pleasing Reflections, 37 × 59, 273 guineas; J. Burr, A Toyseller, 28 × 22, 125 guineas; Lady Butler (Miss Thompson), Tito Melema, 34 × 24, 370 guineas; P. H. Calderon, Young Lord Hamlet, 34 × 54, 330 guineas; The Virgin's Bower, 72 × 46, 670 guineas; Lovers on a Garden Seat, 27 × 35, 270 guineas, and the Queen of the Tournament, 55 × 42, 610 guineas; Sir A. W. Callcott, a classical Landscape, 27 × 42, 610 guineas (from the Wells and Hargreaves collections, in the latter of which, 1873, it realized 620 guineas); W. Collins, Le Bon Curé, 27 × 35, 470 guineas (from the Knott sale of 1845, when it was known as The Peacemaker and realized 260 guineas: it is said to have cost £700); and The Venturesome Robin, 27 × 36, 800 guineas (the price at which it was sold in the Farnworth collection, 1874); E. W. Cooke, Dutch Pinks: Scheveningen Beach, 31 × 48, 460 guineas, and Dream of Venice, 200 guineas; T. S. Cooper, November, 47 × 72, 1873, 650 guineas; Children of the Mist, 47 × 78, 510 guineas (cost 750 guineas), and Guardian of the Herd, 47 × 71, 620 guineas; David Cox, Haddon Hall: Rook Shooting, from the Dawes collection, $17\frac{3}{4} \times 11\frac{3}{4}$, 380 guineas; T. Creswick, First Glimpse of Sea, windmill by the shore, the sheep by Ansdell, and figures by Phillip, exhibited in 1852, from the Manley Hall collection, 36 × 59, 1,050 guineas,—in 1883, when again sold, this picture realized 1,250 guineas, the purchaser being Mr. Martin Holloway; and St. Michael's Mount, Cornwall, 44 × 71,

with figures by Ansdell, from the same collection (2,000 guineas), 1,350 guineas; H. W. B. Davis, a Brittany Lane, 59 × 47, 540 guineas; W. C. T. Dobson, The Nativity, 32 × 48, 250 guineas; Tobias and Raphael, and angel journeying to Media, 38 × 40, 250 guineas; Abraham and Hagar, from Manley Hall, 41 × 34, 350 guineas, and Flower Girl, Dresden, 24 × 20, 410 guineas; W. Dyce, George Herbert at Bemerton, 34 × 44, 1,040 guineas—this was purchased in 1861 by Sam Mendel for 710 guineas; and The Garden of Gethsemane, from the Farnworth sale, 370 guineas; A. Elmore, Life in Algiers, 35 × 27, 510 guineas, and Charles V. at the Convent of Yuste, from the Mendel collection, 65 × 47, 1,200 guineas; William Etty, Pluto carrying off Prosperine, 50 × 78, 710 guineas (Gillott sale, 1,000 guineas); W. P. Frith, "I Know a Maiden Fair to See," 30 × 25, 250 guineas; The Miniature, 47 × 39, 360 guineas; Sterne's Maria, from Manley Hall, 44 × 30, 500 guineas; Hope and Fear, a companion pair, 32 × 29, 610 guineas; The Crossing Sweeper, 17 × 13, 300 guineas; My Lady's Pets, the animals by Ansdell, 240 guineas (cost 700 guineas), and Before Dinner at Boswell's Lodgings in Bond Street, 38 × 59, 3,050 guineas,—at the Manley Hall sale three years previously this picture, for which the artist received £1,200, sold for 4,350 guineas; W. E. Frost, The Sea Cave, 16 × 18, 220 guineas; Sir John Gilbert, Charles I. leaving Westminster Hall after the sentence of death, 47 × 72, 640 guineas; F. Goodall, Head of the House at Prayer, 34 × 95, 1,150 guineas, and Hunt the Slipper, 530

guineas; Peter Graham, On the Sutherland Coast, 12 × 17, 210 guineas; A Rainy Day, horses and boy at an Inn door in a Scotch mist, 47 × 72, 760 guineas; and a Highland Croft, landscape and cattle, 47 × 72, 610 guineas (cost Mr. Grant 1,100 guineas); Keeley Halswelle, Lo Sposalizio, 62 × 98, 800 guineas; F. D. Hardy, A Wedding Breakfast, 34 × 38, 760 guineas, and A Quartette Party, 29 × 40, 760 guineas; J. R. Herbert, The Holy Family, 40 × 62, 450 guineas; J. E. Hodgson, Army Organization, Morocco—The Awkward Squad, 32 × 59, 380 guineas; J. C. Hook, Are Chimney Sweeps always Black? 28 × 43, 1,120 guineas; A Dream of Venice, 18 × 11, 200 guineas, and Sea Earnings, 30 × 55, 1,060 guineas; J. C. Horsley, Stolen Glances, 39 × 31, 400 guineas; W. Holman Hunt, The Saviour in the Temple, 17 × 27, study for the large picture, 1,350 guineas; Sir E. Landseer, Portrait of Sir Walter Scott, $32\frac{1}{2} \times 19\frac{1}{2}$, 510 guineas—this portrait, for which Mr. Grant paid 160 guineas, was one of two purchased by him at the artist's sale in 1874, the second portrait Mr. Grant presented to the National Portrait Gallery; A Highland Lassie, 35 × 27, 590 guineas; The Otter Hunt, engraved by C. G. Lewis, 76 × 60, 5,650 guineas—Mr. Grant is said to have given £10,000 for this celebrated masterpiece, which was painted for Lord Aberdeen; and The Lady's Horse (Prosperity, 27 × 35), and the Cabman's Horse (Adversity), 1,410 guineas, and 1,430 guineas respectively. B. W. Leader, A Bright Night: Goring-on-Thames, 1873, 36 × 50,

420 guineas, and English Cottage Houses, 35 × 53, 430 guineas; Sir F. Leighton, Lady and Pomegranate, 34 × 25, 765 guineas; C. R. Leslie, Hermione, 30 × 19, 350 guineas; and Falstaff Personating the King, 46 × 54, 1,450 guineas; J. Linnell, Collecting the Flock, 28 × 39, 550 guineas; Milking Time, 35 × 55, 1866, 1,330 guineas (Eden sale, 1874, 1,105 guineas); Grand Welsh Landscape, 1863, 38 × 53, 1,450 guineas, from the Manley Hall collection, said to have cost Mr. Grant £2,000; and Balaam and the Angel, 19 × 27, 450 guineas—at the Farnworth sale in 1874 this fetched 500 guineas; J. T. Linnell, Opening the Gate, 29 × 45, 630 guineas; E. Long, Madrid, or Liberty of Creed, priests discussing with the people in the streets, 55 × 84, 600 guineas; D. Maclise, Oberon and Titania, 50 × 40, 350 guineas; H. S. Marks, The Adjutant, stork with black wings, 53 × 26, 190 guineas; The Sentinel, stork with red wings and legs, same size, 230 guineas; St. Francis preaching to the Birds, 58 × 48, 1,100 guineas—for this Mr. Grant paid 1,500 guineas; and Doctors Differ, 36 × 28, 230 guineas; Sir J. E. Millais, Winter Fuel, 76 × 57, 1,700 guineas; Scotch Firs, 73 × 55, 1,750 guineas; Knight Errant and Lady, 72 × 53, 1,450 guineas; and Victory O Lord! Exodus xvii. 10-12, Royal Academy, 1871, 75 × 54, 1,950 guineas; W. J. Müller, The Opium Dealer, 34 × 26, 470 guineas; and, Entering the Temple of Osiris at Philae, 29 × 52, 2,200 guineas (Cope sale, 1872, 1,910 guineas); H. O'Neil, Last Moments of Raffaelle, from the Manley Hall sale,

1,010 guineas; Sir J. Noel Paton, The "Bluidie Tryste," 28 × 26, 470 guineas; J. Phillip, Spanish Flower Seller, 34 × 27, 1,800 guineas; La Lotteria Nacional, 51 × 65, 3,000 guineas (both from the Manley Hall Gallery), and Scotch Baptism, 1,500 guineas; P. F. Poole, Mother and Child, 12 × 8, 290 guineas; D. Roberts, View of Jerusalem, 47 × 84, 315 guineas; James Sant, Girl holding a peach in each hand, in front of a peach tree, the celebrated picture, 45 × 33, 500 guineas; C. Stanfield, Lago di Garda, 27 × 42, 1,455 guineas (at the Bicknell sale, 1863, this sold for 820 guineas, and is said to have cost Mr. Grant 2,000 guineas); The Morning of the Wreck, the engraved picture painted for E. Bicknell, 2,550 guineas (this picture sold for 2,800 guineas in 1872); Battle of Roveredo, 71 × 108, from Manley Hall, 2,400 guineas (see also p. 324); and Eddystone Lighthouse, 71 × 108, 750 guineas (at the Dickens sale in 1870 this realized 990 guineas); H. Wallis, Death of Chatterton, 7 × 10, study for the large picture, 150 guineas (Mendel sale, 1875, 260 guineas); E. M. Ward, Charles II. and Lady Russell, 50 × 59, 800 guineas; The Last Sleep of Argyle, 57 × 65, 900 guineas; The Last Scene of Montrose, 56 × 64, 800 guineas—these two are from the Manley Hall collection, and are the pictures from which the well-known engravings were executed; and Josephine Signing the act of her Divorce, 51 × 64, 950 guineas; Sir David Wilkie, The Penny Wedding, 23 × 24—"a false imitation," according to Mr. Redford—342 guineas (from the Gillott sale); and

Napoleon and the Pope: Pius VII. signing the Concordat which secured the religious liberties of France, 98 × 78, 1,800 guineas—the well-known picture painted for the late James Marshall, of Leeds, subsequently in the Manley Hall collection, from which it was purchased privately; Wilkie received 500 guineas for it.

The few drawings to which special reference may be made are as follows: G. Cattermole, The Baron's Hall, 25 × 34, 285 guineas (at the Heugh sale, in 1874, it sold for 420 guineas); Louis Haghe, Interior of Milan Cathedral, 26 × 28, 205 guineas; James Holland, Rotterdam, 105 guineas; W. Hunt, Grace before Meat, 370 guineas; and Summer Flowers and Fruit, 380 guineas (cost Mr. Grant 500 guineas).

The third art-sale event of 1877 was the dispersal of the water-colour drawings collected by Mr. John Knowles, of Manchester. The sale took place on May 19th, and the 100 lots realized the total (excluding articles bought in) of £13,916 19*s.* 6*d.* A large number of the drawings were bought in, and were again offered in 1880, with the results we have indicated in parentheses. The more important of these were the following: G. Barrett, Sunset, 12 × 20, 175 guineas; S. Bough, Sands at Whitchurch, sunrise, 20 × 26, 142 guineas; Sir F. W. Burton, The Young Scholar, 16 × 12, 330 guineas (this was bought in and offered again in 1880, when it fetched only 120 guineas); and The Turret Stair, 37 × 24, 635 guineas; G. Cattermole, Salvator sketching the banditti amongst ruins of

an ancient temple, 21 × 30, 405 guineas; T. S. Cooper, Canterbury Meadows, 20 × 28, 215 guineas; and Sheep, 13 × 17, 140 guineas; David Cox, Windsor Castle, 10 × 14, 155 guineas; The River Conway, 9 × 13, 140 guineas; Stacking Hay, 9 × 13, 265 guineas; The Junction of the Llugwy and Conway, 29 × 40, 790 guineas; Bolsover Castle, 18 × 24, 410 guineas; and Shepherds gathering Flocks, 21 × 20, 375 guineas—the last two works were bought in, and when sold in 1880 respectively fetched 160 guineas and 170 guineas; P. de Wint, Lowther Castle, sheep and figures, 27 × 41, 625 guineas; E. Duncan, Shrimp boats, Gravesend, with rainbow, 30 × 22, 325 guineas; Copley Fielding, Loch Lomond, 14 × 19, 255 guineas; Vessels in a Breeze, 14 × 19, 300 guineas; Landscape with cattle and figures, 22 × 30, 380 guineas; and The Clyde and Arran, 17 × 30, 620 guineas; Birket Foster, Oxford from the Thames, 13 × 28, 380 guineas; Landscape in Surrey, 12 × 29, 325 guineas; and The Chair Mender, 16 × 24, 310 guineas—the last two were bought in, and again offered in 1880 when they respectively fetched 235 guineas and 180 guineas; Sir John Gilbert, Jean d'Arc, and the Bodies of Talbot and his son, 19 × 26, 259 guineas; Scene from "Henry the Fifth," 10 × 16, 110 guineas; and Rubens in his Studio, 29 × 24, 400 guineas—the two latter were bought in and sold in 1880 for 95 guineas and 285 guineas respectively; F. Goodall, Palm Offering, 27 × 19, 525 guineas; and Raising the Maypole, 11 × 18, 320 guineas—bought in and

sold in 1880 for 180 guineas; Louis Haghe, Transept of the Cathedral at Tournay, 29 × 22, 240 guineas; J. D. Harding, Marseilles, 22 × 35, 265 guineas; J. R. Herbert, The Bedouin's Home, 13 × 22, 145 guineas; W. Hunt, Flower Girl, 14 × 10, 110 guineas; Quinces, plums, and blackberries, 9 × 11, 330 guineas; and Flowers and plums, 8 × 12, 200 guineas; Sir E. Landseer, Arrest of the False Herald, the engraved vignette to "Quentin Durward," 8 × 7, 190 guineas; J. F. Lewis, Greeting in the Desert, 14 × 19, 330 guineas; Curiosity Shop, Venice, 19 × 25, 325 guineas; and the Giralda, Seville, 33 × 26, 505 guineas—the last two were bought in and sold in 1880 for 105 guineas and 115 guineas respectively; John Linnell, Boy herding Sheep, 9 × 12, 155 guineas; and Windsor Forest, 10 × 15, 250 guineas; Sir J. E. Millais, The Vale of Rest, 5 × 8, 102 guineas (at the Heugh sale in 1878 this sold for 200 guineas); W. J. Müller, The Acropolis, Athens, 12 × 19, 420 guineas (1880, 160 guineas); S. Prout, Wreck on the Betsy Cains, 25 × 38, 112 guineas; and Nuremberg, 25 × 19, 470 guineas (1880, 250 guineas); T. M. Richardson, Road to Tivoli, 26 × 40, 195 guineas; D. Roberts, St. Bavon, 12 × 8, 101 guineas; and St. Pierre, Caen, 17 × 13, 230 guineas; C. Stanfield, Lago Maggiore, 9 × 13, 190 guineas; Portsmouth, 8 × 12, the engraved work, 192 guineas; and Off Fort Rouge, 13 × 19, 370 guineas; F. Tayler, Fern Gatherers, 16 × 22, 260 guineas; F. W. Topham, Spanish Gipsies, 16 × 19, 205 guineas; and The

Gipsy Toilet, 30 × 20, 475 guineas; J. M. W. Turner, Lake Nemi, 16 × 22, 270 guineas (from the Heugh sale, 1874, 250 guineas); Leeds, 12 × 17, 320 guineas (1880, 325 guineas); Wharfdale, 11 × 16, from the collection of C. Stanfield, 370 guineas (1880, 90 guineas); Tintagel Castle, Cornwall, 7 × 10, also from the same collection, in the "England and Wales" series, 380 guineas; Welsh Coast, near Flint Castle, 9 × 13, engraved, 420 guineas (1880, 295 guineas); Orfordness, 11 × 16, engraved in the same series, 375 guineas (1880, 355 guineas); Richmond Hill, 12 × 19, unfinished, 315 guineas; The First Steamer on the Thames, with view of the Tower of London, 12 × 17, 766 guineas; and Nottingham, with the double rainbow, also engraved in the above-mentioned series, 12 × 18, 1,100 guineas; F. Walker, The Fish-shop, 8 × 12, 215 guineas (bought in at the Knowles' sale in 1865 for 220 guineas). In addition to the foregoing works of English artists, there were two drawings by Rosa Bonheur, Driving Cattle, 15 × 25, 180 guineas, and The Forest of Fontainebleau, 14 × 25, 360 guineas.

Two other important picture sales occurred in June of this year, the earlier of which, the Novar collection of drawings and vignettes by Turner, will be found grouped with the Munro sale of 1878; whilst that of the following week, June 9th, comprised pictures from a number of sources. The most interesting item in this day's sale, Landseer's portrait of Sir Walter Scott, painted for the late W. Wells of Redleaf, has already been

alluded to (see p. 158). The sale included the following pictures: R. Ansdell, Lost, and Found, a pair, 200 guineas; and The Goatherd, with a view of Gibraltar, 350 guineas—on March 12th, 1881, the former sold for 205 guineas, and the latter for 310 guineas; L. Alma Tadema, A Flemish Interior, thirteenth century, an early work of the artist, 200 guineas; Colin Hunter, With Stream and Tide, 260 guineas; Peter Graham, A Misty Morning in the Highlands, 350 guineas; and Homewards, 320 guineas; I. Israels, Waiting, fisherman's wife looking anxiously towards a window, 330 guineas; T. S. Cooper, Goatherd on Nivel Siabad, North Wales, 460 guineas; W. Collins, Landscape and figures, with grey pony, and Chichester Cathedral in the distance, 1821, 565 guineas (bought in, in 1876, for 750 guineas); Edouard Frère, Washing Day, 1870, 245 guineas; H. Merle, Hagar and Ishmael, 615 guineas; T. Webster, Summer, a hayfield with figures, 400 guineas; and Winter, the companion, 305 guineas; W. P. Frith, La Marchande des Fleurs, Boulogne, 375 guineas; Sir J. E. Millais, James I. of Scotland, with lady in deep blue dress caressing a hand held over a wall, 1859, 600 guineas; C. Stanfield, Tintagel Castle, 870 guineas; W. Müller, Prayer in the Desert, 1843, a lunette-shaped picture, 530 guineas; G. Morland, The Horse Fair, 345 guineas; and The Fruit of Early Industry and Economy, a family portrait-piece engraved by W. Ward, 555 guineas; E. W. Cooke, Danish craft on the Elbe, low water, 700 guineas;

Rosa Bonheur, Deer in the Forest of Fontainebleau, 26 × 18, 850 guineas; W. Van de Velde, A Fresh Breeze, 455 guineas (at the Lucy sale in 1875 this sold for 650 guineas); and A Calm, with boatmen, a jetty and ships, 18 × 22, 1,500 guineas; J. Van der Heyden, View in a Dutch town, with figures, 16 × 22, 280 guineas. The water-colour drawings in this sale included D. Cox, Lancaster Sands, 245 guineas; and Tivoli, 345 guineas (from the Allnutt sale, 1867, 150 guineas); Copley Fielding, Off the Scotch Coast, 290 guineas; W. Hunt, Roses and Birds' Nests, 240 guineas; and J. M. W. Turner, Sidmouth, 175 guineas.

A brief mention may be made here of the sale, on May 7th, of the portraits and sketches of the late Sir Henry Raeburn, 49 lots realizing the total of £4,707 12*s.* 1*d.*, and included Portrait of Sir W. Scott, 310 guineas; a Portrait of the Artist, 510 guineas; Lady Raeburn, 950 guineas; Mrs. Hamilton, 225 guineas; Portrait of the artist's son on a grey pony, 410 guineas; Boy with cherries, 240 guineas; and Study of a Child, 285 guineas.

A sale under similar circumstances of the sketches and pictures of the late J. F. Lewis took place on May 4th, 5th and 7th, when 530 lots brought a total of £3,372, and included the following drawings:—Hosh of the artist's house, Cairo, 310 guineas; and The Gorieh, 300 guineas.

Several important collections of porcelain came under the hammer during this year, notably the Dresden china of the Duc de Forli, which brought, on March 1st, a total of £4,221 14*s.* for 134 lots,

among which were: a lady in a hooped petticoat with two pet dogs, £215; a pair of bulls attacked by dogs, 6½ in. high, £195; a pair of busts of Count Bruhl's children, richly coloured, with daisies, 70 guineas; a pair of Louis XV. candlesticks of scroll design, richly gilt, £100; a fine coffee-pot and cover, painted with river scene and figures, 100 guineas; an oval verrière, with handles formed as eagle's head, festoons of flowers in high relief in colours, £135; and a beautiful écuelle, cover and stand, with dolphin handles, May-flower ground, painted with medallions of watteau figures on each side, the arms of the Dauphin of France in relief in each side of the lid, £305.

The collection of Wedgwood ware, formed by the late Francis Sibson, M.D., F.R.S., the physician of Brook Street, was one of the most complete of its kind ever brought together. The two days' sale of 319 lots, March 7th and 8th, realized £7,473 18*s.* 6*d.* We can only mention a few of the higher priced articles:—A vase, blue jasper, with Hercules in the garden of the Hesperides, by Flaxman, from an Etruscan vase, 14 in. high, 115 guineas; another with cupids by Lady Diana Beauclerk, 96 guineas; the companion vase with the Infant Academy of Reynolds, £100; a secretaire of satin wood, with plaques of the Marlborough gems, and two upright plaques of Sappho and Flora, 180 guineas; a small table of Coromandel wood, inlaid with Wedgwood plaque and eight small oval medallions, £150; a pair of oviform vases, blue jasper, with Flaxman's "Blind Man's Buff," and

Venus in her car with cupids, 11 in. high, 110 guineas; and a magnificent vase in black jasper, with serpent handles and Medusa heads, bands of Greek ornament in white, the body having a relief of the Apotheosis of Homer, with palm trees on reverse side, 25 inches high, 700 guineas. Another portion of the Bohn porcelain came under the hammer in March of this year.

The great art sale of 1878 was that of the famous Novar collection, formed by the late H. A. J. Munro, the intimate friend and executor of Turner, of Novar, Scotland. Mr. Munro was a son of Sir Alexander Munro, was born in the last three or four years of the last century, and died in 1865, when Novar passed into the female line, now represented by the Munro-Fergusons of Raith, Kircaldy, Fifeshire. Mr. Munro Ferguson, M.P., writes: "He spent the greater part of his life in collecting pictures, most of which were kept in his house, now removed, which formed the *cul de sac* that was opened up to make Hamilton Place, about twenty years ago. He had a contract with Turner at the rate of £500 for his larger pictures, of which he possessed sixteen, besides a large number of drawings. Turner used to be a good deal at Novar, and also Landseer and other artists.

"While most of Novar came to Colonel Ferguson as heir in tail, the pictures went to Mr. H. Munro Butler Johnston, his nephew, by whom they were sold."

The dispersal took place on Saturday, April 6th.

But before dealing with this sale it is necessary to notice that of the Turner drawings and vignettes, which was held on June 2nd, 1877, when fifty-five lots brought £24,486 11*s*. Of the twenty-four vignettes engraved for the 1834 edition of Scott's poetical works we may mention Smallholme Tower, 205 guineas; Johnnie Armstrong's Tower, 380 guineas; Hermitage Castle, 160 guineas; Caerlavroch Castle, 200 guineas; Fingal's Cave, 110 guineas; and Mayborough, King Arthur's Round Table, 100 guineas. The drawings and vignettes engraved for Scott's prose works, published in 1834, included Dryden's Tomb in Westminster Abbey, 46 guineas; Dumbarton, one of the smallest, 3 × 2½, 285 guineas; Brussels, 180 guineas; Norham Castle, 385 guineas; New Abbey near Dumfries, 180 guineas; Vincennes, 140 guineas; Malmaison's vignette, 126 guineas; Dunfermline, with rainbow and water-wheel in the foreground, 385 guineas; Craigmillar Castle, £204; Killiecrankie, 200 guineas; Rouen, 250 guineas; Abbeville, 265 guineas; Winchelsea, with soldiers and baggage-waggon, 5 × 8, 620 guineas; Corinth from the Acropolis, 305 guineas, and the Temple of Minerva, Cape Colonna, 120 guineas, both engraved by Finden for Byron's poems; Havre, engraved in "The Rivers of France," £121; the Trial of the Ring, 95 guineas; The Chaplet, £66; and The Garden, 140 guineas—these three vignettes engraved for Moore's "Epicurean." The engravings to Milton's poetical works included the Ex-

pulsion from Paradise, 134 guineas; Mustering of the Warrior Angels, 100 guineas; Fall of the Rebel Angels, 140 guineas; the Temptation on the Mountain, 80 guineas; Temptation on the Pinnacle of the Temple, 105 guineas; St. Michael's Mount, scene of the shipwreck of Lycidas, 185 guineas; Ludlow Castle, with fairy figures from "Comus," 220 guineas. The larger drawings included Rhigi, effect of sunrise, 12 × 18, 630 guineas; Lucerne, moonlight effect, 11½ × 18¾, 850 guineas; Nantes, with figures on the quay and bridge, 11¾ × 17¼, 780 guineas; St. Germain-en-Laye, 11¾ × 13, 350 guineas; Marly, with trees and figures, 11½ × 16¾, 400 guineas; Northampton Election, with figures, 11½ × 17¼, 210 guineas; Bridge at Narni, engraved in Hakewill's "Picturesque Tour in Italy," 1820, signed by the artist, 5½ × 8½, 590 guineas. The "England and Wales" series included Criccieth Castle, 11½ × 16¾, 620 guineas; Kenilworth, 11½ × 17½, 1,205 guineas; Kidwelly Castle, 11½ × 17¾, 610 guineas; Lancaster Sands, 11½ × 16, 840 guineas; Leicester Abbey, 11 × 18, 620 guineas; Bedford, 13¾ × 19½, 480 guineas; Carnarvon Castle, with girls bathing from a boat, 11 × 16½, 760 guineas; Chatham, from Fort Pitt, 11¼ × 18, 450 guineas; Christ Church, Oxford, 11¾ × 16½, 405 guineas; Coventry, sunlight effect on three churches, a storm, 11½ × 17¼, 1,030 guineas; Louth Horse Fair, 11½ × 16½, 410 guineas; Richmond Terrace, with view of river and figures, 11¼ × 17½, 410 guineas; Valle Crucis Abbey, 11¼ × 16¼, 875 guineas; and Whitehaven, sunlight

effect on hills and stormy sea, $12\frac{1}{2} \times 8\frac{1}{2}$, 740 guineas. There were also the Lighthouse, Lowestoft, 105 guineas; and Orford Haven, 180 guineas.

The greater of the two Novar sales took place on April 6th, 1878, when 104 lots fetched £73,518 7*s.* 6*d.* We take the liberty of quoting the preliminary notice of the sale which appeared in *The Times* of April 4th: "The fine pictures by Turner belonging to the late Mr. Munro, who was his intimate friend and executor, forming what has long been known as the Munro collection, but which has lately taken the name of 'Novar'—that of Mr. Munro's place in Scotland—are now exhibited at the rooms of Messrs. Christie, Manson and Woods, previous to the sale on Saturday. The collection has always been at the house in Hamilton Place, Piccadilly, but when that was pulled down in making the new road they were removed to the Pantechnicon, where they remained for some years until the present time. As now exhibited, this extremely interesting collection, however, is not quite what it was during Mr. Munro's lifetime. Two of the most beautiful pictures were sold in 1860,[1] the Ostend, and the Approach to Venice; and the Modern Italy was

[1] The sale on March 24th, 1860, included three pictures by Turner: The Grand Canal, Venice, 2,400 guineas, which at the Mendel sale in 1875 realized 7,000 guineas, the purchaser being Mr. Agnew, who afterwards sold it to Lord Dudley at an advance of ten per cent.; Ostend, stormy sea, 1,650 guineas, and Neapolitan Bathers Surprised, moonlight effect, 215 guineas. The sale also included R. Wilson's Rome from the Villa Madonna, 370 guineas, and Niobe, 155 guineas.

parted with in 1867,[1] but was soon afterwards, in the following year, bought back again by Mr. Butler Johnston, and now appears among its fellows. It is remarkable of these sales that such high prices were realized that Mr. Munro actually gained more by the Ostend and the Venice—which sold, the first for £1,732 10*s.*, and the latter for £2,520—than he paid Turner for all his pictures and water-colour drawings. But, strange to say, in repurchasing the Modern Italy from Mr. Fallows' sale, a profit of more than £500 was paid, the picture having been sold in the Munro sale for £3,465, and bringing only £2,961 afterwards in the Fallows sale. The Venice, it will be remembered, was sold at the sale of Mr. Mendel's collection, in 1875, for £7,350, and passed into the gallery of Lord Dudley. The greatest interest

[1] In 1867, May 11th and 16th, the Turners included: Scene on the River Maas, with females bathing, 1,270 guineas; Cicero at his Villa at Tusculum, 1,470 guineas (Lord Powerscourt)—this picture was again put up for sale in 1881, but was bought in at 1,800 guineas; Loch Katrine, 555 guineas; Modern Italy, 3,300 guineas, which, at the 1878 sale, passed into the possession of the late David Price, and was again sold after his death in 1892 for 5,200 guineas, and The Wreck Buoy, 1,500 guineas. This sale of 1867 also included a Gainsborough, Portrait of a lady in a pink dress, 555 guineas; three works by Hogarth, of which only one was sold, the Portrait of Miss Rae, Lord Sandwich's mistress, 525 guineas (which at the Addington sale in 1885 sold for only 66 guineas); three Portraits by G. Romney, Fanny Reynolds (Sir Joshua's sister) in straw hat and pink ribbons, 135 guineas; a Lady in a black dress lined with pink, 145 guineas, and Miss Liddell (Duchess of Grafton) in a black dress, 225 guineas (the three bought by Lord Normanton).

and curiosity is felt as to the prices which will be given for the pictures now about to be sold, as they are considered to be quite worthy compeers of the splendid Venice and the Ostend. Since the memorable Bicknell sale, in 1863, there has been no such display of Turner pictures at this famous picture gallery. . . . Here there are nine [pictures] with more than thirty water-colour drawings, many of which are large and important examples, and serve, such as the Zurich, the Knaresborough, and the Lowestoft, as beautiful and characteristic examples of the master as any of his acknowledged masterpieces, and all fresh and brilliant from having been kept so carefully from the light in portfolios, as were those which, with the numerous exquisite vignettes, were sold last year. Of the pictures, the Ancient Italy, with its subject, suggested by Turner's own peculiar feelings, of 'Ovid banished from Rome,' and the Modern Italy, are known from the engravings; and so is the St. Mark's Piazza, with the moonlight masquerade, and Juliet with her Nurse on the Balcony. The Kilgarran Castle is tolerably well-known from his having painted it frequently, but perhaps never with more grandeur and imposing solemnity than in this. The two views of Rome are of his finest middle time, when, as Mr. Ruskin has so eloquently said, 'He saw there were more clouds in any sky than ever had been painted, more trees in every forest, more crags on every hill-side, and he set himself with all his strength to proclaim this great fact of quantity in the universe.' In these

the subject is infinite, and the beauty is inexhaustible. Nothing could be more lovely and abounding in the charm of poetic treatment than the Campo Vaccino, with the departing glory of the sunlight striking over the classic ruins fading before the silvery light of the moon. The view of Rome, showing the vast city spread out from the foot of the Aventine, with the umbrella pine high in the foreground, is amazing in the grasp and power with which the scene in all its intricate detail and vast space is brought before the spectator. The Avalanche is one of his most tremendous efforts, and altogether a most striking and impressive picture. The Van Tromp's Shallop is one of the four Van Tromps he painted, described in the sale catalogue as painted in 1831; but, if this is correct, the picture is that in the Academy catalogue of that year, called Van Tromp's Barge at the entrance of the Texel, otherwise it would be the one exhibited in the next year, and called Van Tromp's Shallop at the entrance of the Scheldt. A picture of great interest, as an early work of his youth almost, is the Venus and Adonis, an upright landscape with amorini hovering in the trees, and four hounds held in the leash by Adonis, painted in 1806, but not exhibited till 1849, quite in emulation of Titian. The pictures by Bonington of the celebrated Kitty Fisher of Sir Joshua, though somewhat overshadowed by the Turners, add great interest to this remarkable sale."

The nine Turner pictures were as follows: Ancient Italy, 36 × 48, 5,200 guineas (K. Hodg-

son, M.P.); Modern Italy, 36 × 49, 5,000 guineas (David Price); View of Rome from Mount Aventine, painted for Mr. Munro, 36 × 49, 5,850 guineas; Campo Vaccino, 35 × 48, 4,450 guineas; St. Mark's Place, moonlight, 35 × 47, 5,200 guineas (K. Hodgson); Van Tromp's Shallop at the entrance of the Scheldt, exhibited in 1832 (not 1831),[1] 35 × 47, 5,200 guineas (the same); Avalanche in the Valley of Aosta, Savoy, 35 × 48, 910 guineas (Lord Wharncliffe); Departure of Adonis for the Chase, 60 × 48, 1,850 guineas (purchased by Mr. Munro at John Green's sale, 1830, for 83 guineas); and Kilgarran Castle, 35 × 46, 3,400 guineas (Sir W. Armstrong). The drawings were as follows: Lichfield, $11\frac{1}{4} \times 17\frac{1}{4}$, 480 guineas; Oxford, $13\frac{7}{8} \times 20\frac{1}{4}$, 500 guineas; the Baths of Pfeffers, Ragatz, Splungen Pass, $11\frac{7}{8} \times 18\frac{1}{4}$, 1,000 guineas; River Scene, Switzerland, $9 \times 12\frac{3}{4}$, 115 guineas; Descent of St. Gothard, $12\frac{3}{8} \times 20\frac{1}{2}$, 500 guineas; Lake of Lucerne, $12 \times 18\frac{1}{4}$, 590 guineas; Kussnacht, Lucerne, $12\frac{1}{2} \times 18\frac{1}{2}$, 970 guineas; Zurich, 12 × 18, 1,200 guineas; Ashby-de-la-Zouche, $11\frac{3}{4} \times 17\frac{1}{4}$, 500 guineas; Chain Bridge over the Tees, $10\frac{3}{4} \times 16\frac{3}{4}$, 1,420 guineas; Blenheim, $11\frac{3}{4} \times 18\frac{1}{2}$, 680 guineas; Knaresborough $11\frac{3}{8} \times 16\frac{1}{4}$, 1,160 guineas; Lowestoft, $11 \times 16\frac{3}{4}$, 740 guineas; Malmesbury Abbey, $11\frac{3}{8} \times 16\frac{3}{8}$, 700 guineas; Pembroke Castle, $11\frac{3}{4} \times 17$, 600 guineas; Ulleswater, $13 \times 17\frac{1}{8}$, 650 guineas (the foregoing eight were engraved for the "England and Wales"

[1] Another picture of the same subject, 30 × 40, was sold at the H. Woods sale in 1883 for 3,500 guineas; it was purchased by Mr. Martin Holloway, and is now in the Holloway College.

series); "The Sea! the Sea!" engraved by Wilman for "the Keepsake, 1837," 200 guineas; The Simplon, 205 guineas; Bellerophon, 185 guineas; Hôtel de Ville, Paris, 140 guineas; Hôtel de Ville, Brussels, 130 guineas; Stirling, $3\frac{1}{2} \times 6\frac{1}{2}$, 340 guineas; Kenilworth, moonlight, $5\frac{3}{8} \times 5\frac{3}{4}$, 150 guineas; Edinburgh, $3\frac{1}{2} \times 5\frac{7}{8}$, 410 guineas; Inverness, $3\frac{5}{8} \times 6\frac{1}{4}$, 300 guineas; Glencoe, $4\frac{5}{8} \times 5\frac{1}{2}$, 320 guineas; Loch Katrine, $3\frac{3}{4} \times 5\frac{7}{8}$, 320 guineas (the foregoing ten were engraved for Scott's poetical and prose works); Moonlight on the Nile, vignette for Moore's "Epicurean," 250 guineas; Valley of the Var, 1813, $5\frac{1}{2} \times 8\frac{3}{4}$, 400 guineas; Walls of Romeand Tomb of Caius Sestius, $5\frac{1}{2} \times 8\frac{1}{2}$, 205 guineas; Rhodes, $5\frac{1}{4} \times 9$, 250 guineas; and the Acropolis of Athens, $6\frac{1}{2} \times 9$, 155 guineas (the last three were engraved by Finden for Byron's works).

The following were the more important of the pictures by other artists included in this sale; R. P. Bonington, Scene on the Normandy Coast, $9\frac{1}{2} \times 12$, 400 guineas; French coast scene, 210 guineas; the Fish Market, Boulogne, 31×47, engraved by Quilley, 3,000 guineas; and the Grand Canal, Venice, 40×50, engraved by C. G. Lewis, 3,000 guineas—these two pictures are said to be the largest ever painted by Bonington; W. Collins, Dominicans returning to their Monastery, Amalfi, 1842, 27×36, 255 guineas; J. Constable, Stratford St. Mary, Suffolk, 12×19, 310 guineas; Hampstead Heath, 14×19, 460 guineas; and Ploughing and Windmill, 10×14, 290 guineas;

W. Etty, the Good Samaritan, 21 × 26, 160 guineas (said to have cost Mr. Munro £600); the Three Graces, 20 × 30, 170 guineas; Venus and Adonis, after the Titian in the National Gallery, but smaller, 220 guineas; Diana and Endymion, 31 × 27, 300 guineas; and Aurora and Zephyr, circular, 36 inches, 460 guineas; W. Hogarth, two scenes—the other four were burnt at Fonthill—from the "Harlot's Progress," the Quarrel with the New Lover, 520 guineas, and the Scene in Bridewell, 300 guineas (this pair was bought in at the Munro sale in 1867 for 400 guineas and 330 guineas respectively); P. F. Poole, Visitation and Surrender of Syon Nunnery, Isleworth, to the Commissioners of Henry VIII., 55 × 88, 510 guineas; Sir Joshua Reynolds, Kitty Fisher, 35 × 27, one of five or six replicas, 700 guineas; Portrait of Miss Stanhope as "Contemplation," in white dress, seated in a landscape, engraved by C. Watson, 55 × 44, 3,000 guineas—from the Thomond sale of 1828, when it was knocked down for 145 guineas; and Portrait of Dr. Hawkesworth, 28 × 24, 200 guineas; and R. Wilson, Lake Scene near Coast, 27 × 35, 280 guineas; River Scene, Italy, 16 × 21, 260 guineas; River Scene, with Temple, 24 × 9, 160 guineas; and Sion House, from Kew, 36 × 53, 270 guineas.

The pictures by the old masters came under the hammer on June 1st, and the following list includes all the more important examples. The 153 lots realized £44,422 17*s.* 6*d.*, from which total, of course, the Raphael "Madonna dei Candelabri" is excluded. N. Berghem, Landscape, with mule-

teers and animals, signed and dated 1644, 21 × 19, 215 guineas; J. Both, View on the Tiber, sunset, with the Ponte Molle and figures, 31 × 42, 260 guineas (from Sir H. Oxenham's sale, 1839, 210 guineas); F. Boucher, The Mask, lady in slate-coloured jacket and red skirt, 1734, 110 guineas; Claude, Lake Scene, with sportsmen, cattle and goats under trees, 23 × 32, 300 guineas; Phillip baptizing the Eunuch, wooded landscape, painted in 1673, for Cardinal Spada, 800 guineas; and a Seaport, with classic buildings, vessels and tower, figures, 39 × 52, 3,000 guineas; A. Cuyp, Portrait group of three girls under a tree with sheep and lambs, 60 × 70, 500 guineas; and Landscape with miller's cart near rustic buildings, 13 × 19, 430 guineas; Sasso Ferrato, The Holy Family with St. Elizabeth and St. John with the Lamb, 42 × 34, 200 guineas; Greuze, Head of a Girl with hair tied with a blue ribbon, 18 × 14, 200 guineas; Guido, Europa, from the Altieri Palace and Altmira Gallery, Madrid, 61 × 44, 210 guineas; M. Hobbema, Wooded River Scene, with peasants and winding road, white cumuli and grey cloud in right corner, signed, 26 × 34, 2,100 guineas (Mr. Munro is said to have given £200 for this picture); and A Woody Landscape, blue sky and clouds, cottages, post-waggon passing a ford and figures, 17 × 20, 700 guineas; N. Maes, Interior, with woman arranging a child's hair, two other children and a dog and cat, 24 × 18, 450 guineas; Murillo, three sketches for his larger pictures, including that of the Miracle of the Loaves and

Fishes in the Caridad, Seville, 300 guineas; and also the finished works, Group of Spanish Beggars at the stall of a woman selling bread, winter, 37 × 47, 260 guineas; and St. Anthony caressing the Infant, sold by Queen Christina from the Royal Gallery, Madrid, 73 × 81, 2,250 guineas; Perugino, St. Francis in ecstasy, 24 × 19, 260 guineas; A. Pynacker, Rocky Coast Scene, with vessels wrecked, crews being saved by boats, 32 × 43, 450 guineas; Rubens, Meeting of Jacob and Esau, a sketch, 19 × 15, 310 guineas; Portrait of a Lady, inscribed "Virgo Brabantini," 42 × 31, 1,050 guineas; Portrait of Old Parr, said to have been painted by Rubens when ambassador at the English Court, 24 × 18, 180 guineas; and the Holy Family with St. Anne, 59 × 44, 175 guineas; J. Ruysdael, Grand Sea Piece, storm, with fishing vessels, from Lord Orford's collection, 34 × 47, 1,400 guineas; and A Sea View, with fishing boats and men-of-war, 27 × 36, 1,400 guineas; Andrea del Sarto, La Carita, from the Ruspigliosi Palace, formerly in the Anderdon collection, and probably the picture referred to on p. 192, 330 guineas; and The Pieta, Madonna and two angels mourning over the body of Christ, 38 × 51, 1,700 guineas; J. Steen, Effects of Intemperance, from the Beckford collection, 30 × 43, 1,250 guineas; and After Dinner, portraits of the artist and his wife, two children blowing bubbles, 25 × 32, 230 guineas; G. Terburg, The Glass of Lemonade, two ladies and gentlemen in a handsome apartment, from the Praslin collection and engraved in the Choiseul gallery, 26 × 21, 1,850

guineas; Titian, Repose of the Holy Family in Landscape, with castle to the right, 18 × 24, 350 guineas; Vandyck, Dædalus and Icarus, 43 × 35, 400 guineas—from the J. Knight collection, 1819, 300 guineas; and E. W. Lake sale of 1848, £66; A. Van de Velde, Landscape, with herdsman and shepherdess and animals near a pool of water, signed, 10 × 13, 505 guineas; Paul Veronese, Venus seated on a couch, red curtain background, from the Colonna Palace, and subsequently in the collections of Walsh Porter and Sir Simon Clarke, 75 × 56, 680 guineas; and Vision of St. Helena, the altarpiece of the chapel at Venice dedicated to that saint, formerly in the first Duke of Marlborough's collection, whence it passed into that of Lord Treasurer Godolphin, and was purchased at the Duke of Leeds' sale by the Marquis of Hertford, 77 × 45, and again sold in 1860 (see p. 192), 3,300 guineas (National Gallery); A. Watteau, Fête Champêtre, 12 × 15, 300 guineas; Le Printemps, two nude figures crowning a youth with flowers, engraved by Desplace, 49 × 40, 620 guineas; and "Les Deux Marquises," two little girls in white wigs and pompons of feathers and flowers, 30 × 24, 2,500 guineas; P. Wouverman, Halt of Cavaliers and Ladies at a farrier's shop, 13 × 19, 300 guineas; and two great works of Raphael, "La Vierge à la Legende," or "La Vierge de Novar," said to have belonged to Charles I., and ascribed to Giulio Romano when in Lord Gwydyr's collection, 32 × 24, 3,000 guineas (this celebrated work, which has been engraved by Forster, was again

sold with the Dudley Gallery in 1892); and the celebrated *chef-d'œuvre*, "Madonna dei Candelabri," 26 inches circle, bought from the Borghese Palace by Lucien Bonaparte, and sold by him to the Queen of Etruria; it was purchased by Mr. Munro at the Duc de Lucca sale in June, 1841 for £1,500, it was now bought in at 19,000 guineas.

Finally the remaining pictures and drawings, and also the books collected by Mr. Munro, and subsequently the property of Colonel the Hon. Henry Butler-Johnstone, came under the hammer on March 19th, 22nd and 23rd, 1880, 707 lots, showing a total of £2,897 12*s*. The only lots in this sale which call for special notice are the following: R. P. Bonington, Francis I. and his Sister, the engraved picture, 14 × 11, 255 guineas; and The Grand Canal, Venice, the sketch for the large picture, 100 guineas; J. M. W. Turner, Grand Canal, Venice, painted on the engraving, 105 guineas; and Sir E. Landseer, Hinds Alarmed, painted at Novar, 250 guineas.

In the interval which occurred between the dispersal of the modern and the ancient pictures of Mr. Hugh A. J. Munro, the exceedingly choice collection of works (nearly all of which were of cabinet size) by modern artists, of the late Frederic Thomas Turner, of The Cedars, Clapham Common, was sold. This assemblage was not a large one, but it was made with great good taste, and sixty-one lots realized the total of £26,628 15*s*. The sale took place on May 4th, 1878, and the principal pictures

were as follows: J. C. Hook, Beaching the Boat, 13 × 9, 330 guineas, and Leaving, at Low Water, Scilly Isles, 26 × 41, 1,130 guineas; Sir J. E. Millais, "Charlie is my Darling," 16 × 9, 190 guineas; Joan of Arc, 34 × 23, 700 guineas, and The Romans Leaving Britain, 17 × 27, 320 guineas; C. Stanfield, Ancona, 15 × 23, 420 guineas; Boats Fouling, entering the harbour, Zuyder Zee, 23 × 35, 750 guineas; On the Italian Coast, 15 × 23, 330 guineas; The Stack Rock, Coast of Antrim, 1861, 14 × 23, 630 guineas; On the River Texel, 1861, 15 × 24, 500 guineas, and the Pic du Midi d'Ossau, in the Pyrenees, 1866, 29 × 22 (not to be confounded with the very large work on the same subject in the Bicknell and Coleman sales), 510 guineas; E. W. Cooke, Porto del Lido, 1853: the entrance to the Lagunes of Venice from the Adriatic, 19 × 33, 530 guineas; T. Faed, The Silken Gown, 19 × 15, 710 guineas; "Letting the Cows into the Corn," 29 × 22, 700 guineas; Thoughts of the Absent, 29 × 21, 600 guineas; On the Coast of Arran, 1854, 19 × 13, 640 guineas; W. E. Frost, The Syrens, 15 × 11, a small replica, formerly in the Bicknell collection, of the picture painted in 1849 for Mr. Andrews of York, and subsequently in the possession of Mr. Dennistown of Golf-hill (see letter in *The Times* May 28th, 1878), 200 guineas; John Linnell, Harvest, 19 × 23, 500 guineas; and View near Hampstead, 7 × 11, 380 guineas; J. Phillip, Agua Benedita: a church scene, 1861, 35 × 27, 1,400 guineas; El Picador, 1862, 19 × 25, 550 guineas; Uvas

Maduras, Spanish Fruit Seller, 28 × 18, 1,190 guineas; El Cigarello: taking a quiet whiff, 25 × 19, 1,520 guineas; "Oh Nanny!" 1859, 9 × 7, 100 guineas, and Una Maja Bonita, 1856, 17 × 13, 440 guineas; W. P. Frith, Bed-Time, the engraved picture, 1852, 23 × 19, 380 guineas; The Keeper's Daughter (with R. Ansdell), engraved by H. T. Ryall, 22 × 27, 720 guineas, and Twelfth Night, a study, 1862, 8 × 11, 175 guineas; T. Webster, The Impenitent, from the Collection of E. Bicknell, for whom it was painted, 17 × 15, 390 guineas; W. Müller, The Village of Gillingham, 1841, 29 × 24, from the Bicknell collection, 900 guineas; D. Roberts, a Street in Cairo, 1846, painted for Mr. Bicknell, 29 × 24, 610 guineas—this picture again occurred in 1883 at the T. Taylor sale, when it was purchased by Mr. Martin Holloway for 710 guineas; F. Goodall, The Rising of the Nile, 29 × 53, 650 guineas; Sir E. Landseer, Highland Nurses (deer and ptarmigan), 27 × 35, engraved by T. Landseer, 1,600 guineas; and three small works of L. Alma Tadema from the Royal Academy of 1873. The Siesta, $6\frac{1}{2}$ × 18, 300 guineas; The Dinner, $6\frac{1}{2}$ × 23, 400 guineas, and The Wine, 6 × 14, 270 guineas; Rosa Bonheur, "Le Retour du Moulin," 10 × 13, 570 guineas, and "Chevreuils au repos dans la Forêt de Fontainebleau," 1867, engraved by C. G. Lewis, 38 × 31, 1,100 guineas; E. Frère, "Les Préparatifs du Déjeuner," 1851, 16 × 12, 340 guineas, and "La Sortie de l'École," 1866, 34 × 28, 630 guineas. A beautiful statue by Tan-

tardini, The Bather, life size, 1863, sold for 200 guineas.

The only other picture sales of 1878 which we need mention, are as follows:—The collection of water-colour drawings of the late Thomas Greenwood, of Sandfield Lodge, Hampstead, April 10th and 11th, when 13 works by David Cox, and 10 by Turner realized, for the most part, small prices, and the total of 52 drawings and pictures being £2,344; there were two earlier sales of Mr. Greenwood, the first in 1872 and the second in 1875, several of the less important drawings on each occasion failed to reach the reserve placed upon them. Of the works in the 1875 sale we may mention the following by D. Cox, Market Woman crossing a Heath, 210 guineas; Twilight, 480 guineas; Bolton Park, 420 guineas; Crossing Lancaster Sands, from the Ellison collection, 375 guineas; Pass of Killiecrankie, 335 guineas; Landscape with Brigands, 650 guineas; and Waiting on Lancaster Sands, 210 guineas. The modern pictures of W. J. Alt, previously exhibited at the Bethnal Green Museum, and sold on March 2nd, brought a total of £6,500. The only two pictures of note in the T. Graham White collection (40 lots), sold on March 23rd, being a Portrait by Sir Joshua Reynolds of Lady Smyth and her children, the picture engraved by Bartolozzi, 1,250 guineas—this picture subsequently appeared in the Duchess of Montrose sales, 1894 and 1895; and a Rembrandt, Portrait of the Artist's Wife in turban, rich red dress and pearl bracelet,

36 × 27, 450 guineas (in the Wardell sale of the next year this picture fetched 635 guineas). Mrs. Edward Romilly's pictures were sold on the same day, and included a Teniers, The Guitar Player, an oval, interior, with guitar player and group of five men playing cards and smoking in a further room, 10 × 12, 520 guineas; Cuyp, Flight into Egypt, with Holy Family on the left, 18 × 24, 290 guineas; Greuze, Portrait of Madame Van Westrenen, painted in 1802, 290 guineas; and P. de Wint, Grand View of Lincoln from the Brayford, 725 guineas—this very fine drawing was again sold in March, 1883, when it fetched 655 guineas.

The porcelain sales of this year included a rose du Barri Sèvres dessert service, the property of the late J. P. G. Dering, of South Street, Park Lane, and of Great Missenden, Bucks, and formerly in the possession of Lord Gwydyr, in whose sale it was included in 1829; the set comprised fifty-seven pieces, all painted with medallions of fruits and flowers, chiefly dating 1757. The set, now sold in portions, realized £4,039 14*s*., the principal objects being a pair of seaux, 1,070 guineas; a circular tureen, the cover being an artichoke in green and gold, 195 guineas; the companion, 205 guineas; two oval dishes with white centres and ends painted with flowers, each 255 guineas; and twelve plates, painted with flowers, fruit, and exotic birds by Thevenet, 360 guineas. A pair of fluted lavender-coloured vases, mounted in ormulu, also from the Gwydyr collection, £410.

The last of the six portions of the extensive collection of ceramics and other works of art formed by Henry G. Bohn, came under the hammer during the present year. The following is a list, with inclusive dates, of the Bohn sales:

		LOTS.	£	s.	d.
1875	March 15-18	646	6,528	5	6
,,	June 16-18	473	4,862	15	6
1876	March 21-23	510	3,154	8	6
,,	May 29-30	258	1,226	13	0
1877	March 19-22	638	3 910	13	0
1878	March 26-29	777	4,995	17	0
1885	March 19-28 (9 days, Drawings and Pictures)	1621	19,209	5	6
,,	March 30-31 (Private Library)	396	749	16	0
	TOTAL		£44,637	14	0

The water-colour drawings and pictures in oils collected by the late James S. Virtue, nearly all of which had been engraved in the *Art Journal*, came under the hammer on March 1st, 1879, and the 171 lots realized £9,343, very few of the articles reaching three figures. This sale was followed by that of Lord Lonsdale's pictures, china, and decorative furniture on March 5th and three following days. The china and decorative furniture showed a total of £19,336 17*s.* 6*d.*, and the principal articles were: An old Dresden dinner service, painted with tigers, birds, and foliage in Oriental style, with basket borders, 375 guineas; a rose du Barri Sèvres cabinet, pastoral figures in medallions, of eight pieces, exceedingly fine, 805 guineas; an old Chelsea tea service of twenty-two pieces,

painted with exotic birds and blue bands, sold separately at from £40 to £130 each, and brought the high total of 820 guineas; a fine square-shaped Chelsea vase, deep blue ground, with four large medallions of Chinese figures and eight smaller of exotic birds, 21 in. high, 520 guineas; and a pair of tall vases and covers, with white and gold scroll handles, deep blue ground, with groups of exotic birds and flowers in gold, 20¼ in. high, unfortunately badly broken and worse mended, 420 guineas; a Crown Derby dessert service, with dark blue and gold jewelled edges, painted with landscapes, in blue and gold borders, 257 guineas. An old French oblong casket of black buhl, £295; a clock of buhl on pedestal, 350 guineas; and a fine Louis XIV. writing-table of black buhl, 60 × 40, 400 guineas. The pictures were thirteen in all, nine in oils and four large water colour drawings by De Wint. Moucheron, Italian landscape, with figures by A. Van de Velde, hilly ground to the left, peasant woman riding on a mule, dog, sheep, beggar woman, and other figures, and carriage with horseman in an avenue, 30 × 25, 1,000 guineas; Sir Joshua Reynolds, The Laughing Girl, 30 × 25, 1,300 guineas (Lord Chesterfield); and Robinetta, 30 × 25, 1,000 guineas—both pictures that had been engraved, but were now in poor condition; T. Gainsborough, Horses watering at a Trough, with man on gray horse, with hills and a church in the distance, from Sir John Leicester's collection, 48 × 39, 1,300 guineas (bought in); Sir Thomas Lawrence, Portrait of George IV. on a sofa, engraved, 75

guineas; J. Jackson, Portrait of the Duke of Wellington, in blue uniform, holding cocked hat, battle in the distance, 150 guineas. The De Wint drawings were Lancaster, with castle in the middle ground and wide reach of water and hills beyond, $29\frac{1}{2} \times 51$, 1,350 guineas; Tewkesbury Abbey, cattle passing over a bridge, trees, $35 \times 24\frac{1}{2}$, 600 guineas; Whitehaven, view of town and harbour, 21×35, 700 guineas; and Lowther Castle, fir trees and figures in the foreground, 29×39, 645 guineas —the last two were bought in. Another interesting sale of pictures took place in March (29th), namely, that of the remaining works, sketches, and studies of the late E. M. Ward, R.A., 119 lots in all. We need only specially mention Anne Boleyn at the Queen's Stairs, exhibited in 1871, 450 guineas; the Ante-chamber at Whitehall, exhibited at the Royal Academy, 1861, 900 guineas.

Several important pictures were included in the collection of Joseph Arden, of Rickmansworth Park, sold on April 26th. The ninety-six lots realized £17,172 4*s.* 6*d.*, the more notable being as follows: E. W. Cooke, Venice, Riva dei Schiavoni, 1853, 15×26, 200 guineas; the Port of Delfzijl on the Dollart, Holland, 1856, 26×41, 330 guineas; and Venice, 26×42, 810 guineas; W. S. Burton, The Cavalier and the Puritan, exhibited at the Royal Academy of 1856, 34×40, 430 guineas; T. Creswick, Chequered Shade, an avenue of trees, 1848, 35×71, 360 guineas; and The Greenwood Stream, 1848, 27×35, 490 guineas; W. Linton, Bellinzona, 48×72, 250 guineas; Sir J. E. Millais,

The Order of Release, 1853, 40 × 29, 2,700 guineas; and The Rescue, the celebrated picture of a fireman saving a woman from a fire, 46 × 33, 1,250 guineas; D. Roberts, Santa Maria della Salute, Venice, 24 × 48, painted for Mr. Arden, 750 guineas; San Giorgio Maggiore, Venice, the companion picture, 720 guineas; a Street Scene in Cairo, 55 × 43, 900 guineas; A Recollection of Spain, interior, with the tomb of Ferdinand and Isabella, etc., 55 × 43, 740 guineas; and Ruins of the Great Temple of Karnac, painted for Mr. Arden, 57 × 93, 1845, 480 guineas; C. Stanfield, Il Ponte Rotto, Rome, 1846, 37 × 32, 800 guineas; F. Stone, The Old, Old Story, 1854, the engraved picture, 42 × 34, 400 guineas (sold again in 1883 with Mrs. Gibbon's pictures for the same amount); and E. M. Ward, Last Parting of Marie Antoinette and her son, 1856, 48 × 68, 950 guineas. The water colour drawings included J. F. Lewis, The Harem of a Memlook Bey, painted for Mr. Arden at Cairo, 35 × 53, 690 guineas. After the Arden pictures came a few others, from various properties, and among them were: D. Teniers, Interior of a Guardroom, soldiers playing cards, and other figures, on copper, 18 × 24, 520 guineas; M. Hobbema, Dutch village, with peasants on a raft and fisherman in a boat, signed, and dated 1663, 208 guineas; and four works of Guardi, The Grand Canal, Venice, 235 guineas; The Approach to Venice, the companion, 200 guineas; St. Mark's Place, 200 guineas; and the Piazetta of St. Mark's, Venice, 245 guineas.

The May sales opened (3rd) with the collection of ninety-eight pictures formed by Jonathan Nield, of Dunster House, Rochdale, which brought a total of £33,423 16*s*. There were R. Ansdell, Gardener's Daughter (with J. Phillip), 600 guineas; the companion pair, Lost and Found, respectively 195 guineas and 200 guineas; Gossip at the Well, 365 guineas; Return from Deerstalking, 400 guineas; and the Gamekeeper's Daughter (with W. P. Frith), 290 guineas; J. Constable, Stoke-by-Wayland, Suffolk, 48 × 56, 740 guineas; and The Thames, Westminster, 410 guineas; P. H. Calderon, Victory, 1,050 guineas; and Good Night, 250 guineas; W. Collins, Coast Scenes, men and boats, 26 × 32, 420 guineas; E. W. Cook, Venice, 320 guineas; T. S. Cooper, Summer Afternoon, 250 guineas; David Cox, Lancaster Sands, purchased at the sale of David Cox, jun., May, 1873 (1,000 guineas—see p. 223), 310 guineas; Cavalry, 7 × 10, 205 guineas; and a Hayfield, 10 × 13, 230 guineas; T. Creswick, a Rocky Dell, 300 guineas; and a Woody River scene, 240 guineas; A. Elmore, After the Siesta, 18 × 24, 270 guineas; and Columbus at Porto Santo, 460 guineas; T. Faed, A Listener nae hears gude o' himsel', 10 × 14, 350 guineas; In Doubt, 490 guineas; and Sunday Afternoon, 620 guineas; W. P. Frith, Dolly Varden with the Bracelet, from the Gillott collection, 24 × 18, 300 guineas; and Amy Robsart and Janet, 300 guineas; F. Goodall, Hagar and Ishmael, 950 guineas; Going to School, 10 × 13, 260 guineas; and Wedding Dance, Brittany, 760 guineas; Peter Graham, Our

Northern Wall, cliffs and gulls, 400 guineas; J. E. Hodgson, Warriors of Islam, 200 guineas; J. C. Horsley, "The Other Name?" 460 guineas; H. Le Jeune, The Bird's Nest, 155 guineas; J. C. Hook, Overtaken by the Tide, 1,020 guineas; and Crossing the Brook, 660 guineas; G. D. Leslie, The Nut-brown Maid 500 guineas; and Lavinia, 1,000 guineas; Sir E. Landseer, Sport in the Highlands, 1,450 guineas; and The King of the Forest, 24 × 24, 1,000 guineas; J. Linnell, Hampstead Heath, figures and sheep, 530 guineas; and The Woodcutters, 10 × 12, 410 guineas; H. S. Marks, Capital and Labour, 1,050 guineas; W. J. Müller, Gillingham Church, an upright, 1841, 30 × 32, 700 guineas; and Alexandria, 1843, 760 guineas; P. Nasmyth, Landscape, with Turner's Hill, 230 guineas; Erskine Nicol, Always tell the Truth, 450 guineas; and The Fisher's Knot, 410 guineas; H. O'Neil, Marina at the Grave of her Nurse, 275 guineas; J. Phillip, Scotch Christening, 10 × 13, 160 guineas; D. Roberts, Piazza Navona, 490 guineas; C. Stanfield, Capture of Smugglers, Antrim, 500 guineas; Coast Scene, with figures, 410 guineas; and Lake Como, 630 guineas.

The pictures sold on May 5, of W. Fenton, of Dutton Manor, Rochester, forty-one in number, included T. Creswick, River Tees at Wycliffe, with figures by Frith, 610 guineas; W. P. Frith and Creswick, River Tees at Wycliffe, from the Mendel collection. 610 guineas; G. D. Leslie, Pot Pourri, 1,180 guineas; J. Linnell, A sunny Landscape, 590 guineas; G. B. O'Neil, The Little

Trespasser, 255 guineas. The most important work by a continental artist in this collection was Josef Israels, La Fête de Jeanne, 1,600 guineas. The total amounted to £6,588 4*s.* 6*d.* Those of Joseph Fenton, of Barnford Hall, Rochdale, ninety-three in all, total £13,101 7*s.* 6*d.*, included J. Constable, Embarkation of George IV., 60 × 80, 410 guineas; E. W. Cooke, Amsterdam, 290 guineas; T. S. Cooper, Snowdon, peasants and sheep, 310 guineas; T. Creswick, The Waterfall, 320 guineas; W. C. T. Dobson, The Nut Gatherers, 150 guineas; Sir E. Landseer, Canine Friends, 310 guineas; and Gipsy encampment with donkeys, 290 guineas; J. Linnell, Winding the Skein, 300 guineas; Harvest field, with peasants, sunset effect, 1862, 800 guineas; A Harvest Dinner, 42 × 50, 1,610 guineas; The Storm, 510 guineas; and Christ and the Disciples at Emmaus, 250 guineas; W. J. Müller, Athens with the Acropolis, 500 guineas; and the Sphinx, 230 guineas; P. Nasmyth, Coast Scene, 210 guineas; Windsor Castle, 320 guineas; and Landscape, with cottages and figures, 260 guineas; D. Roberts, Interior of the Duomo, Milan, 1,400 guineas; C. Stanfield, Macbeth and the Witches, from the Brunel collection, 490 guineas; T. Webster, The Young Fisherman, 235 guineas.

The sale on the second Saturday in May (10th) 1879, included pictures from several sources. From the collection of the late John Wardells of Rathgar, Dublin, came A. Brauwer, The Card Players, 12 × 16, 270 guineas; G. Coques, Lady

and Gentleman playing the guitar, from the Wynn Ellis collection, 15 × 22, 155 guineas; Van Delen and Van Harp, Palace Interior, with the return of the prodigal, 22 × 55, 165 guineas; A. de Lorme, Interior of a Cathedral, with figures by Terburg, signed, 1655, 400 guineas; W. Mieris, The Guitar Players, with view of a garden and landscape, signed, and dated 1705, 11 × 9, 490 guineas —at the Levy Sale in 1876 this realized 460 guineas; A. Van de Velde, Gardens of a Palace, with figures, 14 × 13, 290 guineas; Rembrandt; Portrait of his wife already referred to on p. 299, Eglon Van der Neer, Interior, with a lady and gentleman, and a lady nursing an infant, signed, and dated 1664, 25 × 22, 290 guineas (from the Cope sale of 1872, when it realized 220 guineas); P. Wouverman, A Hawking Party, painted for Elizabeth de Bourbon, wife of Philip IV. of Spain, whose arms are on the back of the panel, 12 × 16, 750 guineas (from the Levy Sale of 1876); and G. Morland, Landscape, with figures at an inn door, 1794, 39 × 52, 320 guineas. The four pictures from the collection of George Faulkner, of Crumpshall, near Manchester, were: A. Ostade, Boors carousing, composition of five half-length figures looking out of a window, one holding a glass and another a flute, 11 × 9, 400 guineas; and Karel Du Jardin, Italian landscape, with woman and a boy standing in a pool, donkey, ox, dog, and trees, signed and dated 1662, 16 × 19, 240 guineas. The pictures of the late Fuller Maitland, of Stanstead Hall, Essex (a selection from whose collection

was made prior to the sale by the Trustees of the National Gallery), included : J. Constable, Vale of Dedham, on the Stour, 29 × 49, 300 guineas, and Weymouth Bay, a sketch for the large work now in the Louvre, 21 × 29, 150 guineas ; three important works by John Crome, Oaks in Kimberley Park, 46 × 36, 200 guineas ; Group of Oaks on Sandybank, with white heifer, 31 × 47, 340 guineas, and a Barge, with wounded soldiers and other figures, 13 × 19, 160 guineas ; J. S. Cotman, Barges on a Broad in a Mist, 170 guineas ; Copley Fielding, Mountain Scene, 17 × 22, 170 guineas ; J. M. W. Turner, Entrance to Havre Harbour, 9 × 12, 110 guineas ; R. P. Bonington, View off S. Valery-sur-Somme, 12 × 15, 280 guineas ; and the Château of the Duchess de Berri, on the Garonne, 14 × 20, 310 guineas ; J. Ruysdael, Edge of a Wood, with figures and sheep, 16 × 10, 270 guineas ; Van der Capella, Winter Scene, with barns and cottages, and man dragging a boat, 15 × 17, 200 guineas ; F. Francia, Madonna and Child and two angels, in landscape, balustrade in front, 12 × 10, 265 guineas ; and Rubens, Landscape, with river and pollard willows, figures dancing, lady seated, and lady and gentleman and child holding two greyhounds, 34 × 51, 800 guineas. This day's sale included the following pictures from other sources : J. M. W. Turner, Kilgarran Castle, 32 × 19, 210 guineas—this picture is said to be that which realized 600 guineas at the Gillott sale in 1872, and occurred in the Durand Ruel sale, in Paris, two years later, when

it realized 33,000 francs; W. Collins, Dartmouth Harbour, painted for Phillimore Hicks in 1821, 36 × 48, 1,500 guineas; Sir Joshua Reynolds, Portrait of Mrs. Burrell, 200 guineas; J. Crome, New Mills at Norwich, 14 × 16, 190 guineas; W. Etty, Cymocles and Phædra on the idle lake, 1835, 500 guineas; J. L. Gérôme, "Voilà celui qui va en enfer et en revient" (Dante), engraved by J. G. Levasseur, 510 guineas.

Among the large stock of pictures of the late W. Benoni White, the picture dealer, sold on Friday and Saturday, May 23 and 24,—310 lots realized £11,285 18*s.* 6*d.*—we may mention the following: T. Gainsborough, Landscape, evening effect, church in the middle distance, large tree bending over the road of the right foreground, ploughboy on a white horse and brown one by the side, woodman, painted at Bath in 1760 for Samuel Kilderbee, 39 × 49, 725 guineas; G. Morland, Nut Gatherers, 105 guineas, and Wreckers, 560 guineas; J. M. W. Turner, Fisherman on lee shore, squally weather, exhibited in 1802, 36 × 48, 2,300 guineas, and Boats carrying out anchors and cables to Dutch men-of-war in 1665, exhibited in 1804, 40 × 50, 1,500 guineas [1]—this fine pair of pictures (when the property of Lord Delamere) was purchased at Christie's on May 24th, 1856, by the late owner for 3,000 guineas; John Burnet, View of East Cowes, from West Cowes Ferry,

[1] This picture was again sold as the property of Mr. W. Houldsworth on May 16th, 1896, and then realised 1,550 guineas.

1823, 310 guineas; J. Ruysdael, View near a village, with rustic bridge, 215 guineas, and a Rocky River Scene, 115 guineas; T. S. Cooper, Mountain Scene, with cattle and sheep, 245 guineas; A. Stannard, Sluice-gate on the river Wensum, 315 guineas; and J. Stark, Cadmore End, near Wycombe, 170 guineas.

The collection of Old Masters and pictures by modern artists formed by the late James Hughes Anderdon, of Upper Grosvenor Square, came under the hammer on May 30th and 31st, the 288 lots realizing £9,270 17*s*. Comparatively few of the pictures (many of which were purchased for the National Gallery) reached three figures, and the following includes all those which seem to call for notice here: F. Mieris, Interior, lady in a white satin dress, 10 × 8, 195 guineas; J. B. Pater, Fête Champêtre, with Cupid, 18 × 21, 250 guineas; J. Van Goyen, River Scene, with boats and fishermen, 12 × 10, 205 guineas; W. Collins, Cromer Sands, with children, 9 × 12, 155 guineas; J. Constable, a Brook Scene, from the collection of C. R. Leslie, 119 guineas; J. Crome, Old Mill on the Yare, from the Dawson Turner collection (1852), 115 guineas; Skirts of the Forest, 41 × 31, 185 guineas, and View on Mousehold heath, Norwich, 184 guineas; J. Linnell, Landscape, with peasants under a pine tree, 1813, 3 × 10, 135 guineas; G. Morland, Farmer carrying pigs to market, 105 guineas; W. J. Müller, Landscape, with old willows and sheep, 155 guineas; and an unusually large number of works by G. Romney:

Portrait of Mrs. Tickell in white dress, straw hat, with black and white feathers, 800 guineas; Mrs. Thornhill, 320 guineas; The Parson's Daughter, 360 guineas, (National Gallery); Head of Mrs. Crouch the Actress, 250 guineas; Madame de Genlis, 250 guineas; Mrs. Trimmer, 130 guineas, and Bust of Mrs. Robinson as "Perdita," with head leaning on right hand, 380 guineas. Another property included: G. Romney, Lady Hamilton as Ariadne, nearly life size, in white dress and straw hat, in a cave by the sea, 220 guineas. A miscellaneous sale on June 28th, included the Earl of Portarlington's fine Rembrandt, Portrait of the Artist in black, with gold chain, signed, and dated 1635, 1,250 guineas.

The Alexander Barker sale in June of this year, has been incorporated with that of 1874. A few important collections of porcelain were dispersed during this year, notably that of Mr. Charles Dickins, of Sunnyside, Wimbledon, which brought a total of nearly £6,000; the 249 lots included a gros-bleu Sèvres lyre clock, mounted with a mask of Apollo, and ornaments of chased ormolu, with enamelled dial and pendulum set with pastes, £590 (apparently bought in); a pair of old Chelsea square vases, each side painted with groups of Chinese figures and small medallions of birds in deep blue and gold border, £320; a fine turquoise vase of the same, with openwork neck, and ewer, painted with figures and animals in a landscape, £470; a large beaker-shaped vase of the same, brilliant deep-blue ground, painted with large

medallions of exotic birds in richly gilt borders, £504; and a set of three vases, also old Chelsea, about 10 inches high, on flat oval-shaped deep-blue ground, richly gilt, each painted with two children in medallions, and group of birds, £1,365; a set of three Worcester vases, each painted with medallion of horsemen and figures, in the style of Wouverman, with medallions of flowers on the necks, deep-blue ground, £650. The old Dresden articles included a group of Venus and Cupid, in a car, supported by three Tritons, £175; a fine group of a lady in a hooped dress, seated, with a gentleman standing by her side, and female pedlar offering wares, £260, and a group of Venus and Cupid in a car drawn by two sea-horses, and Neptune, £336 5*s*.

The earliest picture sale of note in 1880 (February 21st) comprised the works of modern artists, "the property of a gentleman [F. W. Hooper] near Manchester, and the 158 lots brought a total of £10,050 12*s*., of which about one-third represent actual sales. A few of the best prices are as follows: James Webb, Anglesea, with Beaumaris in the distance, 190 guineas; J. Holland, Rouen, 290 guineas; A. E. Mulready, Uncared For, 145 guineas; Sir John Gilbert, a Family Card-party, 215 guineas; T. S. Cooper, Cows in a Landscape, 215 guineas; J. Pettie, The Hour, 500 guineas (apparently bought in and offered again in 1881, when it was knocked down for 400 guineas); Sir David Wilkie, Escape of Mary Queen of Scots from Lochleven Castle, 48 × 65, 700 guineas (from the

Gillott sale); T. Faed, "God Bless It!" 30 × 20, 400 guineas; W. J. Müller, the Old Snuff Mill, Stapleton, 780 guineas; Frank Holl, The Deserter, 330 guineas; J. M. W. Turner, The Brides of Venice, 42 × 60, 400 guineas (bought in). Another somewhat important sale took place during the following week (February 26th, 27th and 28th), namely, that of the large collection of pictures formed by James Fenton, Norton Hall, Gloucestershire. There were 450 lots, and the total of the actual sales amounts to £8,565 19*s.* 6*d.* It included: G. Morland, Butcher bargaining with Farmer, signed, and dated 1794, 20 × 25, 290 guineas; G. Romney, Portraits of Two Children, said to be the children of Lord Warwick, life size, 24 × 30, 260 guineas (from the Alton Towers sale in 1868, when it sold for 25 guineas); Rubens, Helena Forman, and her two children as Infant Christ and St. John, 160 guineas, and Mercury and Argus, 160 guineas; J. M. W. Turner, The Tummel Bridge, 1812, 12 × 18, 220 guineas; Sir E. Landseer, Lion preying on a Fawn, 1840, 16 × 12, 175 guineas; T. S. Cooper, Landscape with three Cows, 240 guineas; J. B. Pyne, the Blind Beggar of the Lago Lugano, 210 guineas; J. Linnell, the Isle of Wight from Lymington, 480 guineas, and Sheepfold, evening, 26 × 36, 455 guineas; W. Linnell, Landscape, peasant driving cattle up a hill, 185 guineas; T. Creswick and W. P. Frith, a Glade in the Forest, 1849, 300 guineas; T. Webster, the Young Fisherman, 1840, 235 guineas; W. Collins, "Les Causeuses," 1830, 335

guineas; A. Elmore, Rienzi in the Forum, 1844, 66 × 48, 210 guineas, and Guardi, View of the Rialto, 410 guineas.

The great picture sale of this year was that of the collection of the late Charles Kurtz, sold by direction of the executors under the order of the Court of Chancery on March 12th and 13th. The total of the 199 lots of water colour drawings and pictures amounted to £17,822 14*s*., the nominal total being nearly £9,000 in excess of the actual sales. The drawings included L. Gallait, Coronation of Banderien, Emperor of Constantinople, in 1204, 14 × 26, 190 guineas, and J. L. E. Meissonier, L'Attente, 13 × 7, 400 guineas. The pictures comprised R. Ansdell and J. Phillip, The Spanish Muleteer, 21 × 24, 205 guineas; R. Beavis, Collecting Wreck on the French Coast, 24 × 36, 135 guineas; F. Lee Bridell, The Coliseum by Moonlight, 30 × 40, 200 guineas; T. S. Cooper, The Defeat of Kellerman's Cuirassiers and Carabineers by Somerset's Cavalry at Waterloo, 84 × 96, 600 guineas (bought in, and offered again in 1881, when it fetched 400 guineas); T. Creswick and T. S. Cooper, "Good Evening," autumn, 36 × 51, 505 guineas; B. W. Leader, Autumn Sunset in the Lledr Valley, North Wales, 40 × 60, 430 guineas; E. Nicol, His Legal Adviser, 31 × 43, 1877, 570 guineas; and "Examine your Change before you leave the Counter," 26 × 20, 240 guineas; Alma Tadema, The Ambush Attack, 27 × 39, 550 guineas; A. Achenbach, A Torrent in Norway, 210 guineas; O. Achenbach, Tivoli, 39 × 60, 150

guineas; Auguste Bonheur, Cattle on the Banks of a River, 39 × 55, 300 guineas; Rosa Bonheur, The Shepherdess, 1846, 17 × 25, 650 guineas; W. Bouguereau, an Italian Mother and Child, 240 guineas; Henriette Browne, An Armenian Cap-maker, 45 × 35, 300 guineas; F. Domingo, The Ruined Gamester, 6 × 9, 430 guineas; G. Doré, Christian Martyrs in the reign of Diocletian, 1870, 56 × 90, 760 guineas, and an Alpine Scene, 44 × 67, 305 guineas; J. Dyckmans, Paying Accounts, 1837, 31 × 27, 280 guineas; L. Escosura, The Singing Lesson, 32 × 42, 250 guineas; L. Gallait, Columbus in Prison, 60 × 43, 750 guineas, and The Neapolitan Flower Girl, 45 × 30, 475 guineas; J. L. Gérôme, Neapolitan Women, 35 × 27, 290 guineas; W. de Keyser, Columbus and his Child in the Convent of Petre Santa, 63 × 48, 300 guineas; L. Knauss, Scene during the Rebel War in Germany in the Fourteenth Century, 1852, 43 × 39, 600 guineas; G. Köller, Faust and Marguerite, 34 × 54, 380 guineas; B. C. Koekkoek, View on the Meuse, 35 × 45, 160 guineas (apparently bought in and again offered in 1881, when it realized 285 guineas), and a Winter Scene in Belgium, 25 × 27, 305 guineas; Baron H. Leys, Martin Luther in his study, with his wife and friends, 28 × 42, 1,150 guineas; J. L. E. Meissonier, The Commercial Traveller, man in green coat sitting at a table outside an inn, 15 × 9, 1,250 guineas; H. Merle, Marguerite trying on the Jewels, 60 × 39, 750 guineas, and Fairy Tales, 22 × 18, 230 guineas; L. Perrault, Philippean Dancing, 28 × 43, 215 guineas; T.

Sadée, Fishermen's Wives on the Look-out, 25 × 39, 335 guineas; J. E. Saintin, The Flower of Joy, 130 guineas; Van Schendel, a Market Square, candle and moonlight effect, 32 × 47, 240 guineas; A. Toulmouche, The Secret, 25 × 19, 210 guineas; C. Troyon, La Vallée de la Tocque, 102 × 83, 700 guineas; and F. Willems, The Toilet, 215 guineas.

The principal porcelain sales of 1880 may be here bracketed together. The earliest of these comprised the blue and white collection of Dr. E. B. Shuldham, sold on February 24th; there were over 160 lots, but the chief interest centred in the seven hawthorn jars, each about 13 inches high, some with covers complete, a fine set of three vases and a pair of beakers. "The prices," says *The Times* reporter, "to which these were run up were preposterous beyond all precedent, scarce as these old jars may be." The highest prices were as follows: A globular hawthorn jar and cover, £262; another jar, deep-blue marbled ground, branches of hawthorn in white, carved wood cover, £232; another jar and cover, £410 11*s.*; another, £325 10*s.*; another, £620, and yet another, £650. A set of three jars and covers, 11 inches high, and a pair of beakers, painted with female figures, trees, and vases of flowers, necks painted with birds, 10½ inches high, £120; a similar set, with female figures and vases of flowers in compartments, 18 inches high, £320.

The works of art and vertu of the late Dowager Lady Carington, sold in May (total £11,744) also included some choice bits of Dresden, notably a group of two pug dogs, £119; a large pug dog,

£124 ; a spaniel on a cushion, with chased Louis XV. ormolu plinth, £325 ; lady with two pugs, on a white and gold pedestal, £210 ; lady seated, gentleman kissing her hand, and a negro attendant, £210 ; and another, nearly similar, £208. The choice collection of old English porcelain of the late George William Callender, F.R.S., was sold on May 6th, and comprised fine figures and other specimens of old Bristol porcelain, many of which form illustrations to Owen's "Two Centuries of Ceramic Art in Bristol"—and a number of these illustrations were reproduced in the sale catalogue.

The first important picture sale of 1881 comprised the highly important collection of examples of modern artists formed by Colonel Holdsworth, of Shaw Lodge, Halifax, sold on April 30th, eighty-three lots realizing £33,040 7*s*. The more notable pictures were: R. Ansdell, Gossip at Seville, 320 guineas, and Spate in the Highlands, 420 guineas ; E. W. Cooke, Grand Canal, Venice, sunset, 370 guineas, and Hastings, 36 × 60, 590 guineas ; T. S. Cooper, Landscape, with cows, bull, and sheep, evening effect, 535 guineas; T. Creswick, Skirts of the Park, 27 × 34, 350 guineas; Barnard Castle, 36 × 48, 410 guineas ; a Watery Lane, 18 × 24, 320 guineas ; The Cottage and the Hall, with figures by Cooper and Stone, 550 guineas ; and On Shore, with Figures by Frith, 600 guineas ; A. Elmore, Hotspur and the Fop, 12 × 24, 340 guineas ; T. Faed, Winter, 300 guineas, and Cottage Piety, 405 guineas ; W. P. Frith, Dolly Varden, signed, and dated 1843,

340 guineas; the finished sketch for the Derby Day, 16 × 36, 610 guineas; and Pope and Lady Mary Wortley Montagu, upright, 48 × 36, 1,190 guineas (from the Hargreaves sale of 1873, when it realized 1,350 guineas); W. E. Frost, Cupid and Nymphs, 310 guineas; F. Goodall, Fête, Brittany, 12 × 18, 350 guineas; J. C. Hook, A Cornish Gift, 24 × 26, 800 guineas, and Mending Nets, 300 guineas; J. Callcott Horsley, Stolen Glances, 400 guineas; Sir F. Leighton, A Roman Lady, 340 guineas; C. R. Leslie, A Picnic Party, 30 × 36, 510 guineas; J. Linnell, English Pastoral, 850 guineas; The Sheep Drive, 800 guineas; Barley Field, 950 guineas (these three pictures each measure 30 × 40); Bark Peelers, 14 × 20, 360 guineas; and Coming Storm, 18 × 27, 770 guineas; J. T. Linnell, "A-top the Hill," 550 guineas; W. Linnell, Under the Greenwood, 220 guineas; W. J. Müller, Pandy Mill (erroneously catalogued as "The old Mill, Pont-y-Pool"), 2,000 guineas; W. Mulready, The Widow, 1,100 guineas; P. Nasmyth, River Scene in Hampshire, 460 guineas; H. O'Neil, Mary Queen of Scots' Adieu, 24 × 30, 330 guineas; J. Phillip, Scene from the "Heart of Midlothian," 12 × 16, 450 guineas; Gentle Student, 230 guineas; and "O, Nannie, will ye gang wi' me?" 800 guineas; P. F. Poole, Greek Goatherd's Courtship, 280 guineas; Mountain Spring, 26 × 20, 300 guineas; and Lighting the Beacon, 670 guineas; D. Roberts, Piazza S. Mario, Venice, October 1851, 42 × 92, 1,540 guineas; C. Stanfield, On the Texel, 530 guineas; T. Webster, See-Saw, 256

guineas; Punch, 310 guineas; and The Gipsy, 230 guineas; Rosa Bonheur, Les Pâturages, 14 × 18, 540 guineas; and Landscape with cows, goat, and woman, 18 × 24, 820 guineas.

But the principal art sale of 1881 was that of the extensive collection of pictures, drawings, etchings, miniatures, medals, coins, bronzes, jewels, and objects of decorative art generally, formed by the late Charles Sackville Bale. Mr. Bale collected objects of art in pretty much the same wholesale way as Heber collected books. His house from top to bottom was literally packed with treasures of the greatest interest and value, and all heaped in the most indiscriminate fashion. It would perhaps be too much to say that Mr. Bale knew where to lay his hands on every object in his collection, but it is quite certain that no one had ever collected with more judgment or with greater success in so many branches of art. The collection was dispersed as follows:

	£	s.	d.
First Part.			
May 13, 14, and 16. Pictures and drawings of the English School (449 lots)	28,481	13	0
Second Part.			
May 17-19. Oriental porcelain, rock crystal, amber, Japanese lacquer, Chinese enamels, bronzes	6,750	2	0
Third Part.			
May 20. Silver and silver gilt, jewels, etc. . .	2,871	4	5
Fourth Part.			
May 23-24. Old Sèvres, Dresden and English porcelain, majolica, Palissy ware, carvings in ivory, etc.	13,053	6	6

	£	s.	d.
FIFTH PART.			
May 30-31. Coins, medals, gems, glass, terra-cottas, Etruscan ware, etc.	8,711	18	0
SIXTH PART.			
June 9, 10, 11, and 13. Drawings, engravings, etchings	11,576	15	0
SEVENTH PART.			
July 1. The library (360 lots)	1,078	18	6
	£72,523	17	5

The total number of the lots, including the pictures and books, 3,500.

The collection included the following drawings: Peter de Wint, Kenilworth Castle, 390 guineas; View at Goodwood, $6\frac{3}{4} \times 9\frac{1}{2}$, 200 guineas; grand Landscape, a river, $15\frac{3}{4} \times 24$, 400 guineas; and London from Battersea, $5\frac{1}{2} \times 12$, 195 guineas; Copley Fielding, coast scene, $7\frac{1}{4} \times 10\frac{1}{4}$, 120 guineas; Thomas Girtin, Landscape, with mountains, $23\frac{1}{2} \times 35\frac{3}{4}$, 130 guineas; The River Exe, $12\frac{1}{4} \times 20$, 154 guineas; Durham, $10\frac{1}{4} \times 14\frac{1}{4}$, 135 guineas; and Morpeth Bridge, $12\frac{1}{2} \times 20\frac{3}{4}$, from the Redleaf collection, 110 guineas; W. Hunt, Grapes and Plums, $9\frac{1}{4} \times 13\frac{1}{4}$, 130 guineas; Samuel Prout, Interior of Chartres Cathedral, $12\frac{1}{4} \times 9\frac{1}{2}$, 102 guineas; and the following long series of drawings by Turner: Fall of the Trees, 1,210 guineas; and Chain Bridge over the Tees, 1,050 guineas—both these drawings were engraved in the "England and Wales" series, and the latter is from the Novar collection, 1878; Rye, Sussex, $5\frac{3}{4} \times 9\frac{1}{4}$, 340 guineas;

and Lyme Regis from the sea, $5\frac{3}{4} \times 8\frac{3}{4}$, 640 guineas—both engraved in the South Coast Series; Hastings from the Sea, $15\frac{7}{8} \times 23\frac{1}{2}$, 1818, 1,050 guineas; Weymouth, $5\frac{3}{4} \times 8\frac{3}{4}$, 520 guineas; Burning of the Houses of Parliament, the engraved vignette, 200 guineas; Rouen on the Seine, $5\frac{1}{2} \times 7\frac{1}{2}$, 85 guineas; Lanthony Abbey, $11 \times 8\frac{1}{4}$, 80 guineas; View of Ingleborough, with Hornby Castle, engraved, $11\frac{1}{2} \times 16\frac{3}{4}$, 2,200 guineas; and View in Switzerland, $9\frac{1}{8} \times 11\frac{1}{2}$, 210 guineas.

The more important of the pictures were as follows: Fra Angelico, Virgin and Child enthroned, nine angels, $11\frac{3}{4} \times 8\frac{1}{2}$, from the Samuel Rogers collection, 360 guineas; Giovanni Bellini, Portrait of a lady, from the Charles I. collection, 13×11, 220 guineas; Velasquez, Portrait of Don Balthazar in black and gold dress, 20×15, 830 guineas—purchased in 1868 for 185 guineas at the H. Baillie sale, Mr. Baillie having purchased it on June 9th, 1827, for £27 8*s.*; Claude, Herdsman feeding goats, 16×21, 400 guineas; and Mercury lulling Argus to Sleep, painted for Bafont, etched by the artist, No. 1 in the Choiseul Gallery, 23×29, 610 guineas—these two pictures were in the Redleaf sale of W. Wells in 1848; N. Berghem, Landscape, two men, cattle near fountain, 12×14, 450 guineas; A. Ostade, Cabaret, four men and dog, 11×10, signed and dated 1663, 960 guineas; and A Lawyer in his Study, signed and dated 1664, 650 guineas; William Van de Velde, Gentle Breeze, three men in a boat, $13 \times 14\frac{1}{2}$, from the Redleaf collection, 1841, engraved by Canot, 460

guineas; A. Waterloo, Woody river, sportsman and dogs, figures by A. Van de Velde, 19 × 10, 210 guineas; P. Wouverman, Hilly sandbank, horses and figures, from the Clewer Manor collection, $7\frac{1}{2} \times 11$, 300 guineas.

As will be seen from the above summary, the drawings by the old masters formed perhaps the most valuable portion of this extensive collection; but we have only room to mention a few articles as follows: A. Dürer, Head of a young man, black chalk, signed, and dated 1520, 180 guineas; Raphael, Group of the Holy Women and Apostles, pen and bistre, $9\frac{5}{8} \times 6\frac{1}{2}$, from the Pietà, engraved by M. Antonio, and from the collections of Mead and Barnard, £535 (Malcolm); L. da Vinci, Study of a child, chalk on grey paper, from the Lely and Samuel Rogers collections, 16 × 10, £309; and a Female head, chalk on grey paper, £204. The etchings and engravings included Rembrandt, Christ healing, second state, India paper, £75; The Three Trees, £101; Cottage with white pales, £157; and Vandyck, Portrait of J. van den Wouver, first state, £450. The miniatures included Isaac Oliver, Richard, third Earl of Dorset, full length, standing, a magnificent example of this master, $9\frac{1}{2} \times 6\frac{1}{4}$, £800. The most sensational article in the whole sale was perhaps an oval locket of gold, chased and enamelled, the back of glass, inlaid with arabesques in coloured enamel, 2,025 guineas—a writer in *The Pall Mall Gazette* of April 23rd, 1894, states that this beautiful locket, for there was neither medallion nor

back, was bought of old John Webb of Bond Street by Mr. Bale in 1856 for £10.

A number of important pictures occurred in the sale of May 28th, but six works from the collection of Mr. E. J. Coleman completely overshadowed the other properties, inasmuch as they realized the handsome total of £26,355. Four of these were by Sir Edwin Landseer, namely, "Well-bred sitters who never say they are bored," upright, 36 × 28, 5,000 guineas; "Man proposes, God disposes," the bears and the Franklin relics, from the Albert Grant sale, 96 × 36, 6,300 guineas (Holloway); Digging out the Otter in the Valley of the Tay, figures finished by Sir J. E. Millais—this picture realized in its unfinished state 630 guineas at the artist's sale in 1874—60 × 98, 2,950 guineas; and Stag pursued by Greyhound, chalk cartoon, life size in colours, 72 × 96, 5,000 guineas (Holloway); and two pictures by Clarkson Stanfield, Pic du Midi d'Ossau, from the Bicknell collection, 2,550 guineas, and the Battle of Roveredo, from the Mendel and Albert Grant sales, (see p. 275) 3,300 guineas—both purchased by Mr. Holloway, and now at the Royal Holloway College, Egham. The other properties sold during the same day included Sir J. E. Millais, The Princes in the Tower, 3,800 guineas, also purchased by Mr. Holloway; C. Stanfield, Coast Scene, with wreck, 220 guineas; J. Linnell, The Woodcutters, 1861, 490 guineas; C. Cole, Cornfield, 270 guineas; J. Philip, The Music Lesson, Seville, 1860, 500 guineas; E. W. Cooke, Bay of Carthagena, sunset,

1861, 240 guineas ; T. Creswick, The Trent Side, 2,000 guineas (Holloway)—the artist received 500 guineas for this picture, and the last owner paid an advance of 50 guineas on that price ; D. Roberts, The Piazetta of St. Mark, Venice, 290 guineas ; C. W. Cope, Lear recovering at the sound of Cordelia's voice, painted in 1850 for the late Mr. Brunel's Shakespeare room, 270 guineas ; P. F. Poole, Job's Messengers, 1850, 60 × 72, 700 guineas ; Sir A. W. Callcott, Approach to Verona from the Tyrol, 300 guineas ; W. Collins, The Cherryseller, a small replica of the celebrated picture, 29 × 25, 315 guineas.

The last noteworthy sale of this year, comprised the collection of modern pictures formed by William Sharp of Handsworth, near Birmingham, sold on July 9th. The eighty lots realized £22,967 14*s.* and included the following :—W. Collins, Borrowdale, a Landscape, with children, 34 × 44, 2,500 guineas ; J. Constable, Hampstead Heath, 550 guineas ; T. S. Cooper, Landscape, with sheep and goats, 520 guineas, and Mountain Sheep, 250 guineas ; T. Creswick, The King of the Forest, a forest glade, with a stag and deer by R. Ansdell, 27 × 35, 650 guineas ; C. Fielding, Travellers in a storm, on the road near Winchester, 40 × 49, 3,000 guineas (Holloway),—the late Mr. Sharp is said to have purchased this work for £240 in 1862 ; F. D. Hardy, Interior, with fiddler and other figures, 230 guineas ; H. Le Jeune, Consider the Lilies, the engraved picture, 260 guineas ; J. Linnell, Hillside Farm, 16 × 23, 905 guineas ; The Eve of

the Deluge, a small replica of the celebrated picture, 25 × 34, 380 guineas, and a portrait of J. M. W. Turner, 82 guineas; D. Maclise, Spirit of Justice, from the artist's great fresco in the House of Parliament, 96 × 60, 210 guineas. For the seven pictures by W. J. Müller the late Mr. Sharp is said to have refused an offer of £10,000; they now sold as follows:—Frosty Morning, figures, 18 × 24, 155 guineas; High Life, interior of a richly furnished house, with two men, 24 × 34, 105 guineas; Frost scene, with gamekeeper, and trees covered with frost, 1837, 72 × 48, 440 guineas; Arab Shepherds, a mountain landscape, with two figures under palm trees, arched, 1842, 33 × 65, 2,600 guineas; Tomb in the water, Telmessius, Lycia, 1845, 30 × 60, 2,250 guineas (Holloway), and Prayers in the Desert, landscape with distant mountains, 1843, arched, 40 × 72, 1,800 guineas; J. P. Pyne, Haweswater, 260 guineas; and T. Webster, The Pedlar, engraved, 550 guineas.

The Hamilton Palace sale was naturally the great event of 1882, but prior to this sensation the choice collection of modern pictures formed by the late Edward Hermon, M.P. for Preston, and of Wyfold Court, Henley-on-Thames, came under the hammer on May 13th. The eighty-four lots realized the high total of £34,380 19*s.* 6*d.*—the nominal total of the sale shows about £3,000 beyond this amount, as a few articles were bought in. The principle pictures were as follows: E. de Schampheleer, Scene on the river Dort, 360 guineas; C. Troyon, Landscape, near Trouville,

26 × 37, 400 guineas; J. Holland, Gesuati-Chiesa, Venice, 9½ × 20, 230 guineas, and the Barbarigo Palace, 19 inches circular, 305 guineas; W. Müller, Gillingham Church, 1843, 23 × 16, 585 guineas; P. H. Calderon, In the cloisters at Arles, 1863, 33 × 28, 425 guineas; E. W. Cooke, A Dutch Vessel aground, 1865, 42 × 66, from the Leaf collection, 510 guineas (Martin Holloway); three examples in oils of David Cox, Carrying Vetches, 1850, 14 × 21, 510 guineas; Going to the Hayfield, 1848, 23 × 33, 1,000 guineas, and Changing Pastures, 1,400 guineas—these three were painted for the late Mr. Dawes of Birmingham between 1848 and 1851, and the last one was again offered for sale in 1884, when it was knocked down for 1,200 guineas; Sir C. L. Eastlake, Scene in the Anno Santo, pilgrims in sight of Rome, 1828, the engraved picture, 260 guineas; T. Faed, Taking Rest, a cottage woman and her baby, 1858, 33 × 25, 710 guineas (Martin Holloway); W. P. Frith, Altisidora pretending love for Don Quixote, 1869, 58 × 61, 480 guineas—this picture is said to have cost Mr. Hermon 2,000 guineas; Peter Graham, A Spate in the Highlands, 1872, 27 × 41, 750 guineas,—"this, not the picture of the same title which first brought the painter into notice when exhibited at the old Academy Galleries in Trafalgar Square, was a much larger work, now in the collection of Mr. Cunliffe Brooks" and is said to have cost about 1,300 guineas; and "Where Deep Seas Moan," rocky cliff, with seabirds, 65 × 52, 760

guineas; F. Holl, Newgate: Committed for trial, 1878, 60 × 82, 770 guineas (Holloway); J. C. Horsley, The Duenna's Return (not The Duenna and her Cares), 170 guineas; Colin Hunter, Store for the Cabin, Connemara, a coast scene with figures, 60 × 44, 320 guineas; Sir E. Landseer, Poachers deerstalking, 1831, 20 × 26, 800 guineas, and "Old Brutus," a white, wire-haired, bull-terrier dog, 43 × 55, from the artist's sale, 400 guineas; three pictures by E. Long, The Babylonian Marriage Market, exhibited at the Royal Academy, 1875, 66 × 120, 6,300 guineas; The Suppliants, the subject taken from "The History of the Gipsies," painted in 1872, 72 × 113, 4,100 guineas—for the former of these two pictures the artist is said to have received 7,100 guineas, and for the latter 1,500 guineas, and both were bought by Mr. Holloway for the Royal Holloway College Gallery; and Billeting at Cadiz, 1868, 62 × 44, 500 guineas; J. MacWhirter, Moonlight, a coast scene, 39 × 65, 270 guineas, and "Spindthrift," also a coast scene, with carting of seaweed, 32 × 56, 300 guineas—both these pictures were also bought by Mr. Holloway; Sir J. E. Millais, A Deserted Garden, early morning effect, exhibited in 1875, with the following verse from Campbell:

> "Yet wandering I found in my ruinous walk,
> By the dial-stone, aged and green,
> One rose of the wilderness left on its stalk,
> To mark where a garden had been,"

48 × 72, 900 guineas, and Getting Better, 1876, 41 × 35, 810 guineas; P. R. Morris, Bathers dis-

turbed, 46 × 72, 310 guineas ; J. Phillip, The Church Porch, selling relics, the artist's last work, begun in Seville in 1861, but left unfinished, from the Mendel collection, 60 × 84, 3,750 guineas, and a Highland Lassie Reading, exhibited 1867, 29 × 22, 900 guineas ; J. Pettie, A State Secret, a Cardinal burning a document in presence of his attendant monk, 48 × 63, 1,000 guineas (Martin Holloway) ; P. F. Poole, Wayfarers, a country woman with her baby, 29 × 26, 410 guineas ; J. M. W. Turner, Cicero at his villa at Tusculum, exhibited at the Royal Academy 1839, 36 × 48, 1,800 guineas—this picture is from the Novar collection, and was now understood to be bought in ; and E. M. Ward, The Return of Louis XVI. to Paris, 43 × 51, 310 guineas.

END OF VOLUME I.

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